



MASTERPLOTS FIFTEEN-VOLUME COMBINED EDITION

Volume Six
Grea-Hung.



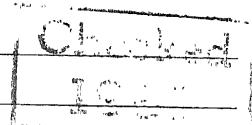
MASTERPLOTS

*15-Volume Combined Edition
FIFTEEN HUNDRED AND TEN
Plot-Stories and Essay-Reviews
from the
WORLD'S FINE LITERATURE*

Edited by
FRANK N. MAGILL

Story Editor
DAYTON KOHLER

VOLUME SIX — GREA-HUNG



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THE GREAT VALLEY

Type of work: Novel

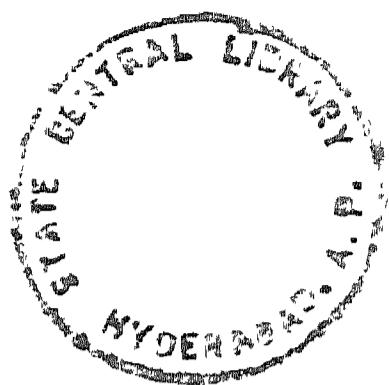
Author: Mary Johnston (1870-1936)

Type of plot: Historical romance

Time of plot: 1735-1760

Locale: Virginia and Ohio

First published: 1926



Principal characters:

JOHN SELKIRK, a Scottish Presbyterian minister

JEAN SELKIRK, his wife

ANDREW SELKIRK, their son

ELIZABETH,

ROBIN, and

TAM SELKIRK, their younger children

COLONEL MATTHEW BURKE, a wealthy Virginia landowner

CONAN BURKE, his son, later Elizabeth Selkirk's husband

NANCY MILLIKEN SELKIRK, Andrew Selkirk's wife

STEPHEN TRABUE, a driver and guide

Critique:

Mary Johnston's fame in the early decades of the twentieth century was established by a long series of historical romances, most of them with Virginia backgrounds. *The Great Valley* is representative of a type of fiction which, though it has attracted scant critical attention, has enjoyed a long popularity among American readers.

The Story:

John Selkirk and his family, including a spinster sister of Mrs. Selkirk, were bound for Virginia with a number of other immigrants in the small ship *Prudence*. Mr. Selkirk, a Presbyterian minister somewhat too liberal for his congregation at Thistlebrae Kirk, in Scotland, had decided to establish a new kirk in the Shenando or Great Valley of Virginia. Arriving in Williamsburg, where his oldest son Andrew was already living, he was introduced to Colonel Matthew Burke, who was developing a large tract of land in the valley and seeking settlers for it. John and Andrew Selkirk together purchased four hundred acres and prepared to set out for the valley. John had asked Colonel Burke how the Indians felt about having their lands occupied by

white men but had been assured that there would be no trouble, since the lands had been obtained through treaties and since many Indians had moved farther west to find better hunting grounds.

Stephen Trabue, a friendly driver and guide, was to accompany the Selkirk family on part of the journey to the valley. As they traveled, he explained to them many of the conditions and details of daily living which they might expect in their new homes. Even Nancy Milliken, who had just become Mrs. Andrew Selkirk, would find life in the valley very different from that in Williamsburg, her former home.

Seven years later John Selkirk had a congregation of two hundred in his Mt. Olivet Church, and Andrew had three hundred acres, three indentured youths to help him farm them, a grist mill, and ambitious plans for increasing his holdings and obtaining more helpers, including Negro slaves. John did not favor slavery, but Andrew saw nothing wrong with it as long as he treated his slaves humanely.

A few of John's Calvinist church members objected to the joyousness in his sermons. Liking fire-and-brimstone threats

from the pulpit, they complained that their minister did not believe in infant damnation and was even scornful of those who thought that certain evil people were capable of practicing witchcraft.

Shortly after Colonel Burke died during a visit to the home of his son Conan, who had married Elizabeth Selkirk and settled in Burke's Tract, both Conan and John Selkirk decided to move a day's journey west into Burke's Land, an undeveloped tract which the colonel had also planned to fill with new settlers. There John established Mount Promise Church and Conan looked forward to the growth of a thriving new community in what had been the wilderness. Some excitement was caused by a visit from a young surveyor, Mr. Washington, who reported that the French were expanding their colonization along the Ohio River and were moving eastward into Virginia lands. Also, the French had stirred up the Indians, especially the Shawnees, so that they had become a menace to the English and Scots living in the western Virginia settlements.

To the grief of her family, Jean Selkirk died after a brief illness. The Selkirks were disturbed by reports of sporadic Indian massacres and revenge killings by whites. Yet when Andrew Selkirk warned Conan to move back to Burke's Tract, Conan refused, believing that if proper precautions were taken there was no need to fear the Indians. Not long afterward John Selkirk was tricked into following what he thought was a lost lamb into the woods where he was shot by an Indian.

The increasing frequency of Indian attacks soon caused many settlers to flee south into North Carolina, and those who remained stayed on permanent guard. No new people moved into such areas as Burke's Land, and a guerrilla war against the marauding Indians was kept up by the Virginians, many of whose Scottish and Irish forebears had fought in much the same way to protect their Old World homes from English invaders.

In a surprise attack on Conan's home-stead a small group of Shawnees triumphed, murdering men, women, and children, scalping their victims, and taking captive Elizabeth and two of her children, Eileen and young Andrew; Old Mother Dick, who had come with the family from their former home in Burke's Tract, and two of the Burke servants. As the Indians and their captives moved westward, one brave, annoyed by young Andrew's screaming, tore him from Elizabeth's grasp and threw him over a cliff into Last Leap River.

For some time the five remaining captives lived with the Indians in a village near the Ohio River. Elizabeth, who had been taken as a squaw by Long Thunder, bore him a son; but she was biding the time when she might escape with Mother Dick and Eileen, who was still too young to be claimed by some other brave as his squaw. Elizabeth finally managed to slip away from camp with her daughter and the frail but undaunted old woman. Left behind was the half-Indian baby whom a young Indian woman had promised to care for if anything happened to Elizabeth. Regretfully left with the Indians were also the Negro, Ajax, and the white servant, Barb, who might someday manage to return to Virginia.

The long, painful journey and the struggle against exhaustion and starvation were too much for Mother Dick, who died on the way. Elizabeth and Eileen, continuing their journey eastward into the rugged mountains, were constantly on guard against roving Indian bands and diligently seeking food from stream or forest to allay their hunger. At last they reached Last Leap River, into which the baby Andrew had been thrown so long ago. Elizabeth, peering through bushes toward the river, saw a canoe heading down it, going westward. It was paddled, not by Indians as she at first feared, but by her brother Robin, the guide Stephen Trabue, and her husband Conan Burke. After the joyous reunion, Conan explained that though Elizabeth

had seen him attacked by some of the raiders and apparently killed, he had actually been rescued by neighbors after having been gravely wounded. His slowly healing wounds and the continuation of the war against the Indians and the French had prevented his and Robin's pushing toward the Ohio to rescue, if possible, the Shawnees' captives. Finally peace had come—in America, though not yet in Europe between England and France—and the word had spread to all

wandering bands that now it was safe to travel in Indian territory. As soon as possible he had set out with Robin and Stephen to search for his loved ones. As the happy group sat about a fire to eat a breakfast which was like a banquet to Elizabeth and Eileen, the famished girl clung to the belief she had had a short time before, when she wakened from a deep sleep to find her mother and her father standing above her. To her the reunion seemed miraculously wonderful.

THE GREEN BAY TREE

Type of work: Novel

Author: Louis Bromfield (1896-1956)

Type of plot: Social chronicle

Time of plot: Early twentieth century

Locale: Middle West

First published: 1924

Principal characters:

JULIA SHANE, a wealthy widow

LILY, and

IRENE SHANE, her daughters

THE GOVERNOR, father of Lily's child

HATTIE TOLLIVER, Julia Shane's niece

ELLEN TOLLIVER, Hattie's daughter

MONSIEUR CYON, Lily's husband

Critique:

This novel has a double theme. The first is that the children of the United States have a problem which their parents did not face, the problem of being pioneers with no frontier left in which to exercise their energy and their talents. The second theme is that all of us have secrets of the soul which cannot be violated. Through the book also runs a depreciation of material progress and the materialistic philosophy of America in the early twentieth century. Bromfield, however, is not carried away by the naturalism or sharp social criticism of his contemporaries in dealing with this aspect of American life.

The Story:

Julia Shane was a wealthy old woman, living with her two daughters in a mansion which had decayed greatly since the mills of the town had encroached upon her grounds. Although the house was now surrounded on three sides by railroad yards and steel mills, Julia Shane refused to move away. Mrs. Shane was worried about her girls. Irene, the younger, was, in her mother's opinion, too pious to live. Lily, who was twenty-four years old, had been in love with the governor, a man twenty years older than she. The real complication was that Lily was going to have a baby and refused

to marry the governor despite the urgings of both the man and her mother.

The Shanes were wealthy; it was easy for Lily to leave the town for a trip abroad. Her departure caused no talk or scandal, although Mrs. Harrison, whose son Lily had also refused, was suspicious.

During the four years Lily was in Europe, life was dull in the gloomy old mansion. Irene taught English to the workers in the mills and tried to convince her mother that she wanted to become a nun. Old Julia Shane, the last of a long line of Scottish Presbyterians, would hear none of such nonsense.

Then, unexpectedly, Lily came home. Once again there were parties and dances in the old house. Lily was much impressed by her cousin, Ellen Tolliver, a talented pianist, and offered to help the girl if she would go to Paris. The day after Christmas, Irene and Lily were taken on a tour of the steel mills by Willie Harrison, the mill owner, who once again asked Lily to marry him. She refused, disgusted with the spineless businessman who was ruled by his mother. When news came from Paris that her small son had the measles, Lily was glad to leave the town again. Shortly afterward Ellen Tolliver also escaped from the town by marrying a salesman from

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New York.

Several years later there was a strike in the steel mills. Only Hattie Tolliver, Julia Shane's niece and Ellen's mother, braved the pickets to enter the mansion. Without her help life at the house would have been extremely difficult. Although Julia Shane was dying and confined to her bed, the merchants of the town refused to risk deliveries to a house so near to the mills where shots were occasionally fired and where mobs of hungry strikers loitered. On one of her errands of mercy Hattie Tolliver learned that her daughter, now a widow, was in Paris studying music.

When she heard that her mother was dying, Lily returned from Europe. She and Hattie Tolliver stayed with Julia Shane until she died a few weeks later. Irene was no help. Hattie Tolliver shrewdly summed up Irene for Lily by noting that the younger girl was selfish in her unselfishness to the poor workers and filled with pride in her lack of ordinary worldly pride.

After her death, Julia Shane's daughters remained in the mansion until the estate was settled. Lily was bored, but excitement came to her through the strikers. Her sister had given them permission to hold meetings in the large park surrounding the house. Lily watched the meetings from a darkened window. She recognized Krylenko, a huge Russian who had been Irene's pupil and who was now a close friend. While Krylenko was speaking, he was shot by a gun fired from one of the mill sheds. Krylenko entered the mansion with a key Irene had given him. Lily bound up his wound. When she almost fainted, Krylenko placed her on the sofa. As he did so, Irene entered and saw them. She berated them both with all the suspicions which her sterile mind evoked. Both she and Lily refused to speak the next day. Lily returned to Paris.

In Paris Lily confined herself to the friends of her chaperon, Mme. Gigon. It was a quiet life, but Lily was happy

with her house, her growing son, and her lover, the officer son of an old aristocratic family. Ellen Tolliver, who had taken the professional name of Lily Barr, was now a famous concert pianist on the continent and in England, and lived part of the time with Lily.

In 1913 Lily's lover told her that war with Germany was inevitable. The news increased Lily's moods of depression which had begun to come upon her as she approached middle age. The news that the town wished to buy the old Shane mansion and use the grounds for a railroad station further aroused her antagonism. She did not need the money and also felt that the attempt to buy the place was an intrusion into her private life. Later Lily's lawyer wrote that the Shane mansion had burned down.

One day Lily unexpectedly met Willie Harrison in Paris. He had left the mills and sold most of his holdings. He brought word that Irene had become a Carmelite nun and was in France in a convent at Lisieux.

When France entered the First World War, Lily's lover and her son were sent to the front. Only the son was to return, and he was to come back a cripple. When the Germans invaded France, Lily was at her country house with Mme. Gigon, who was dying. During the night the soldiers were there Lily discovered they were going to blow up the bridge in the vicinity. Armed with a pistol she had stolen from a German officer, she killed several men and an officer and saved the bridge, not for France particularly, but with the hope that it might be of some help to her lover and her son, for she knew that their regiment was in the area.

During the years of the war she became closely acquainted with M. Cyon, a French diplomat whom she married shortly after the Armistice. During the peace meetings at Versailles she saw the governor whom she had refused to marry years before. She was glad she had not married him, for he had become a florid,

portly, vulgar politician. She preferred her dignified French diplomat for a husband, despite his white hair and greater number of years.

Shortly after her meeting with the governor, Lily received a letter from the Carmelites telling her that Sister Monica had died. For a few moments Lily did not realize that the person of whom they had written was Irene. Lily had come to think of her sister as dead when she had entered the Church; it was something of a shock to receive word of a more

recent death.

Lily's last link with America and the town was broken when she read in a Socialist newspaper that Krylenko, who had become an international labor leader, had died of typhus in Moscow. Now her family and old friends were all gone. Only Lily survived. It was with pleasure that she saw her white-haired husband enter the garden and walk toward her. There, at least, was peace and security, instead of a lonely old age in a drab Midwestern town.

GREEN GROW THE LILACS

Type of work: Drama

Author: Lynn Riggs (1899-1954)

Type of plot: Regional romance

Time of plot: 1900

Locale: Indian Territory (later Oklahoma)

First presented: 1931

Principal characters:

CURLY McCALIN, a cowboy

LAUREY WILLIAMS, a young farm owner

AUNT ELLER MURPHY, an elderly homesteader

JEETER FRY, a hired man

ADO ANNIE CARNES, Laurey's friend

A PEDDLER

OLD MAN PECK, a neighbor

CORD ELAM, another neighbor

Critique:

Green Grow the Lilacs, upon which the phenomenally successful musical play *Oklahoma* was based, represents American folk drama at its best. The simple plot is like an expansion of the story in some mountain ballad, and the many ballads and folk songs which are introduced into the play greatly enhance its alternately romantic, suspenseful, rowdy, and sad scenes.

The Story:

Curly McClain, a tall, curly-haired young cowboy, called at the home of Laurey Williams and Aunt Eller Murphy to ask if Laurey would go with him to a play-party at Old Man Peck's. Laurey, pretending indifference and even scorn for Curly, turned down the invitation and went back to her bedroom, reappearing later to say that she was going to the party but that Jeeter Fry, her hired man, was taking her. At first angry, Curly sat down at the small organ in the living-room and played and sang the old song "Green Grow the Lilacs," which tells of a rejected lover. Then, quickly recovered from Laurey's rebuff, he asked Aunt Eller to go to the party with him in his hired fringe-top surrey. He left, saying he would pay a little call at the smokehouse

where Jeeter lived.

In Laurey's bedroom, a little later, Aunt Eller announced that she was going to the party with Curly. Laurey showed no great interest. Instead, musing on how much she loved her place, she confided her fear that Jeeter might sometime burn it down. This fear of him was what made her accept his attentions and go to parties with him. Aunt Eller belittled her fears.

Ado Annie Carnes arrived with a peddler, from whom Laurey bought for Ado Annie a pair of garters and some liquid powder to hide her freckles. They were startled when they heard a shot from the direction of the smokehouse, and then another.

Meanwhile, before and during a card game in the gloom and dirt of the smokehouse, Curly had learned that Jeeter's mind was obsessed by two things: lurid crime, which he liked to read about, and sex, which dominated his thinking and his talk much of the time. As they played cards, Jeeter's two pistols lay on the table. Curly's persistent needling of him about his dirty, dark thoughts and his filthy personal habits so angered Jeeter that he suddenly picked up one pistol and fired at random, splintering the opposite wall.

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Curly picked up the other pistol and fired neatly through a knothole. Aunt Eller, Laurey, Ado Annie, and the peddler, hurrying in to learn what the shooting was about, were relieved to learn that no harm had been done. After the women left, the peddler remained to bring forth his wares of special interest to men. He praised the efficiency of a long-bladed knife for Jeeter. Curly considered the possible advantage of buying a pair of brass knuckles—just in case.

At Old Man Peck's the party was already in progress when Aunt Eller arrived with Curly, followed a little later by Laurey, Ado Annie, and Jeeter, who complained to Laurey because she had invited Ado Annie to go with them. Keeping Laurey from entering the house, he asked why she tried so hard to keep from being alone with him. When, tormented by desire, he caught Laurey, she slapped him hard, then told him that he was no longer her hired hand and that he was to leave her place forever. He slunk away with a dark look. Laurey asked Ado Annie, who had come back to complain about her tight garters, to send Curly out.

When Laurey was finally able to tell Curly her fear of Jeeter, he promised to get her a new hired hand, suddenly asked her to marry him, and as quickly found himself accepted. Jokingly, he asked if she would give him, a penniless cowboy, a new saddle blanket for a wedding present.

When the party crowd came out on the porch, they joked about the two love birds. Jeeter, a bottle in his hand, looked broodingly at Laurey and Curly, started to drink a mocking toast to them, and then hurled the bottle across the yard, where it crashed. The crowd, keeping Curly and Jeeter apart, began to sing "Skip to My Lou."

One evening, a month later, Laurey and Curly stole quietly across a hayfield toward the Williams house. They were whispering that they had given the crowd the slip after going to town and getting

married. They headed for the house, followed, unknown to them, by a group of men bent on shivareeing the new couple. Their rude jokes were interrupted when Curly, angry and with his shirt ripped, was dragged from the house by several men. Laurey in her nightgown, frightened and ashamed, followed, surrounded by a wide circle of other men. To the accompaniment of bawdy taunts, Curly and Laurey were made to climb the ladder of a tall haystack; then the ladder was thrown down.

Suddenly, amid the obscene jesting, there was the cry of "Fire!" and Jeeter came up with a flaming torch. As he sprang to light the stack, Curly leaped down and knocked the torch from his hand. The fire was quickly doused, but the drunken Jeeter, his knife out, attacked Curly. In the struggle Jeeter tripped, fell on his knife, and lay still. Cord Elam suggested that Curly go and explain the fight to the law.

A few nights later Aunt Eller and Ado Annie sat in the Williams living room wondering when Curly would be let out of the Claremore jail. Laurey, coming from her room looking pale and much older, spoke of her fears for Curly, the shock of hearing the bawdy things the men had said at the shivaree, and the troubles that life brings people. Aunt Eller, citing many troubles, explained that one simply had to have the strength to endure such things. The lesson sank in, and Laurey apologized for being such a baby.

The dog Shep began barking outside, then suddenly stopped. A moment later Curly came in; he had broken out of jail the night before his trial in order to see Laurey. His pursuers would be after him in a little while, he said, but he had to know that she would wait for him, whatever might happen at the trial. When they let him free he would forget herding cows and learn to farm Laurey's beautiful acres.

Old Man Peck and several other deputies arrived to return Curly to jail, but

Aunt Eller refused to let them have him before morning. When the others showed sympathy for Curly and Laurey, who had still not had their wedding night, Peck agreed, promising to return bright and

early in the morning. Not too early, said Aunt Eller. From the bedroom came Curly's voice singing "Green Grow the Lilacs."

GREEN MANSIONS

Type of work: Novel

Author: W. H. Hudson (1841-1922)

Type of plot: Fantasy

Time of plot: Nineteenth century

Locale: South American jungles

First published: 1904

Principal characters:

MR. ABEL, an old man

RIMA, a creature of the forest

NUFLO, an old hunter

Critique:

The only legend of its kind that has become a modern classic, *Green Mansions* owes its popularity to its mystic, religious feeling and to the beauty of Rima's halting, poetic expressions. Loving nature and the wild life of the countries which he explored, Hudson was able to express his own deep feeling through the character of Rima, the strange birdlike girl who was one with the forest and whose sorrow of loneliness was so great that she would suffer no one to look into the depth of her soul. Perhaps, to Hudson, nature was like that; too lonely and sorrowful to impart complete understanding and knowledge of herself to mankind.

The Story:

No one in Georgetown could remember his full name, and so he was known only as Mr. Abel. He told a strange story one evening as he sat talking to a friend, a tale of his youth.

While he was living among the Indians in the jungle, a nearby savannah caught his fancy. The Indians claimed it was haunted and would not go near it. One day he set out to explore the savannah for himself. For a long while he sat on a log trying to identify the calls of the birds. One particularly engaging sound seemed almost human, and it followed him as he returned to the Indian village. Soon he bribed one of the Indians to enter the haunted savannah. The Indian became frightened, however, and ran away, leaving Abel alone with the weird

sound. The Indian had said that the daughter of the spirit Didi inhabited the forest. Abel felt sure that the nearly intelligible language of the birdlike sounds were associated with the one to whom the Indian referred.

Again and again Abel returned to the forest in his search for the source of the warbling sound, but always it eluded him. Then one day he saw a girl playing with a bird. The girl disappeared among the trees, but not before Abel had decided that she must be connected in some way with the warbling sounds he had heard.

The Indians had been encouraging him to continue his quests into the area of mystery. He decided at last that they were hoping he would try to kill the creature who seemed to be haunting their forest. He was stricken with horror at the idea. One day he came face to face with the elusive being. He had been menaced by a small venomous snake, and he was about to kill it with a rock when the girl appeared before him to protest vigorously in her odd birdlike warbling language. She was not like any human he had ever seen. Her coloring was her most striking characteristic; it was luminescent and it changed with her every mood. As he stood looking at her, fascinated by her loveliness, the snake bit him on the leg.

He started back toward the village for help, but a blinding rainstorm overtook him on the way. After falling uncon-

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scious while running through the trees, he awakened in a hut with a bearded old man named Nuflo. The man expressed fear and hatred of the Indians who, he said, were afraid of his grandchild, Rima. It was she who had saved Abel from dying of the snake's venom and it was she who had been following him in the forest. Abel could not believe that the listless, colorless girl standing in a corner of the hut was the lovely bird-like creature he had met. On closer examination he could detect a likeness of figure and features, but her luminous radiance was missing. When Rima addressed him in Spanish, he questioned her about the musical language that she emitted in the trees. She gave no explanation and ran away.

In a few days Abel learned that Rima would harm no living creature, not even for her own food. Abel grew to love the strange, beautiful, untamed girl of the green forest. When he questioned her, she spoke willingly, but her speech was strangely poetic and difficult to understand. She expressed deep, spiritual longings and made him understand that in the forest she communed with her mother, who had died long ago.

Rima began to sense that since Abel, the only person she had known except her grandfather, could not understand her language and did not understand her longings, she must be unlike other human beings in the world. In her desire to meet other people and to return to the place of her birth where her mother had died, Rima revealed to Abel the name of her birthplace, a mountain he knew well. Rima demanded that her grandfather guide her to Riolama Mountain. Old Nuflo consented and requested that Abel come also.

Before he took the long journey with Rima and Nuflo, Abel returned to the Indian village. There, greeted with quiet suspicion and awe because of where he had been, Abel was held a prisoner. After six days' absence he returned to Rima's forest. Nuflo and Abel made prepara-

tions for their journey. When they started, Rima followed them, only showing herself when they needed directions.

Nuflo began Rima's story. He had been wandering about with a band of outlaws when a heavenly-looking woman appeared among them. After she had fallen and broken her ankle, Nuflo, who thought she must be a saint, nursed her back to health. Observing that she was to have a baby, he took her to a native village. Rima was born soon after. The woman could learn neither Spanish nor the Indian tongue, and the soft melodious sounds which fell from her lips were unintelligible to everyone. Gradually the woman faded. As she lay dying, she made the rough hunter understand that Rima could not live unless she were taken to the dry, cool mountains.

Knowing their search for her mother's people to be in vain, Abel sought to dissuade Rima from the journey. He explained to her that they must have disappeared or have been wiped out by Indians. Rima believed him, but at the thought of her own continued loneliness she fell fainting at his feet. When she had recovered, she spoke of being alone, of never finding anyone who could understand the sweet warbling language which she had learned from her mother. Abel promised to stay with her always in the forest. Rima insisted on making the journey back alone so that she could prepare herself for Abel's return.

The return to the savannah was not easy for Abel and the old man. They were nearly starving when they came to their own forest and saw, to their horror, that the hut was gone. Rima could not be found. As Abel ran through the forest searching for her, he came upon a lurking Indian. Then he realized that she must be gone, for the Indian would not have dared to enter the savannah if the daughter of Didi were still there. He went back to the Indian village for food and learned from them that Rima had returned to her forest. Finding her in a tree, the Indian chief, Runi, had ordered

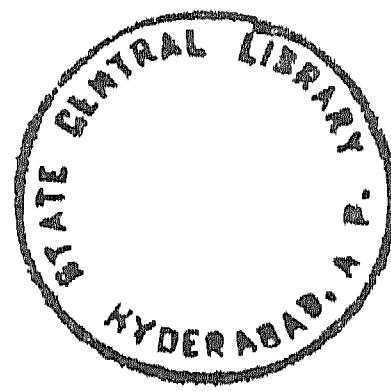
his men to burn the tree in order to destroy the daughter of Didi.

Half mad with sorrow, Abel fled to the village of an enemy tribe. There he made a pact with the savages for the slaughter of the tribe of Runi. He then went to the forest, where he found Nuflo dead. He also found Rima's bones lying among the

ashes of the fire-consumed tree. He placed her remains in an urn which he carried with him back to civilization.

Living in Georgetown, Abel at last understood Rima's sorrowful loneliness. Having known and lost her, he was suffering the same longings she had felt when she was searching for her people.

THE GREEN MOUNTAIN BOYS



Type of work: Novel

Author: Daniel Pierce Thompson (1795-1868)

Type of plot: Historical romance

Time of plot: 1775-1776

Locale: Vermont

First published: 1839

Principal characters:

CAPTAIN CHARLES WARRINGTON, a Vermont patriot
LIEUTENANT SELDEN, later EDWARD HENDEE, his friend
ETHAN ALLEN, leader of the Green Mountain Boys
ALMA HENDEE, loved by Warrington
CAPTAIN HENDEE, her father
JESSY REED, daughter of a British officer
PETE JONES, a Green Mountain Boy
JACOB SHERWOOD, a Tory
BILL DARROW, Sherwood's confederate
NESHOBEE, a loyal Indian

Critique:

No other novel in our literature owes so little to the tradition of the novel as a work of conscious art. A homespun product, it is as native to its time and place as the granite ledges and sugar orchards of New England. Daniel Pierce Thompson, lawyer, editor, and judge, had spent his boyhood on a farm near Montpelier, Vermont, and his knowledge of frontier life was as extensive as Cooper's. A writer by accident rather than by choice, he presented in his half dozen novels a romantic yet truthful record of the early history of his state. Of his books, *The Green Mountain Boys* is the best and the most popular. Printed first on a small newspaper press, it ran through more than fifty editions by 1860. Because the story deals with Ethan Allen and the struggle of his Green Mountain Boys for liberty, the book has become the classic novel of Vermont. Thompson never strayed too far from facts or local scenery. In this novel Captain Warrington is Seth Warner under a fictional disguise made necessary by the plot. Selden and Captain Hendee are also recognizable as real persons. Mrs. Story, Munroe, Skene, Reed, McIntosh, Benedict Arnold, and Ethan Allen appear under their own names, familiar figures in the early annals of the state.

The Story:

In those troubled times which preceded the Revolutionary War the Vermont settlements were in armed dispute between the authorities of New York and the settlers who held their titles under the New Hampshire Grants. Many of the Green Mountain Boys, as the borderers called themselves, had been outlawed for their defiance of the New York Assembly. Among them was a young landowner named Captain Charles Warrington.

Early in April, 1775, Warrington and four of the Green Mountain Boys arrived at Lake Dunmore on their way to aid some wronged settlers of the region. Colonel Reed, a British officer holding a patent purchased in Albany, had built a log fort on the lower falls of Otter Creek and evicted the settlers living nearby. He had then returned to Canada, leaving the fort garrisoned by a detachment of former Highlanders under Sergeant Donald McIntosh. One attack on the fort had been repulsed; Warrington and his friends were planning a second attempt.

While the men were preparing to camp for the night, they learned that a band of New Yorkers led by Munroe, a York sheriff, was in pursuit. Neshobee, a friendly Indian, brought the warning, sent by Mrs. Ann Story, a widow who

was resisting eviction from her half-cleared farm. Forewarned, Warrington and his men arranged an ambush for the Yorkers and took the attackers by surprise. Munroe and several others they doused in the lake. Munroe's guide was Jacob Sherwood, a settler who pretended sympathy with his neighbors in the Grants but who was secretly in the employ of New York land-jobbers. Captured by Pete Jones, one of the Green Mountain Boys, Sherwood was treated to a beech-sealing—a beating with beech rods—before he was allowed to take to his heels.

The Green Mountain Boys then separated. Warrington and his friend Selden went to Mrs. Story's cabin, which they found empty. Warrington, unable to sleep, was wandering near the cabin when he heard muffled singing. Because the voice resembled that of a woman whom he thought far from the wilderness, he investigated further, to find that the singing apparently came from underground. Mystified, he returned to the cabin and went to sleep. The next morning Mrs. Story and her children appeared from the forest. Questioned, she admitted that a recent guest had departed, and she showed Warrington an underground chamber fashioned from a cave, a refuge in which her family and the guest had spent the night. To Warrington's questions she replied cryptically that the hedge was too high for him to leap at that time.

Later in the morning Munroe and his men appeared at the cabin and almost succeeded in trapping Warrington and Selden, who were hidden inside. Mrs. Story confronted them with her rifle, but the tongue lashing she gave the sheriff was even more effective in putting that discomfited officer to rout. Before Warrington's departure Mrs. Story made him promise that he would not harm the family whom Neshobee served.

His force increased by other settlers from the Grants, Warrington attacked

Reed's fort, but McIntosh, warned by Sherwood, was ready to resist the onslaught from behind log barricades blocking the approach to the fort. While reconnoitering, Warrington and Selden discovered that the only two occupants were Jessy Reed, the colonel's daughter, and Zilpah, her half-Indian servant. Climbing over the stockade, they were able to threaten the defenders from the rear. McIntosh asked permission to surrender formally, and Warrington allowed the sergeant and his men to depart under parole for holdings owned by Colonel Reed on the New York side of Lake Champlain. Jessy Reed preferred to go to the home of some friends, the daughters of Colonel Skene, at Skenesboro, and Selden was delegated to convey her there safely. On the way, impressed by her charms, he told her something about himself. He knew neither his name nor his birthplace. Several families had fostered him until at last a benevolent British nobleman had provided for his education abroad. Tiring of Europe, he had returned to the colonies and had drifted into the Grants, where he joined Warrington in his resistance to the harsh decrees of New York officials.

Warrington, after reestablishing the settlers along Otter Creek and sending a party in pursuit of a York surveyor reported in the neighborhood, traveled southward to the region opposite Crown Point. His own lands lay there in the shadow of Snake Mountain, and he was surprised to find that a part of the wilderness tract had been replaced by well-tilled fields. While he stood looking across Lake Champlain, he heard a woman scream. In a clearing nearby a girl was being annoyed by a soldier from the opposite fort. The man fled when Warrington appeared and Warrington found himself face to face with Alma Hendee, who addressed him as Mr. Howard. She told him also that her father held these lands under a York title and that she and her parent lived in

daily dread of an attack by Warrington and his band of border ruffians.

Warrington did not reveal his true name. Several years before, while traveling as Mr. Howard, he had gone on a mission to New York and there had met Captain Hendee and his daughter. But the family had disappeared mysteriously and he had uncovered no trace of them. A short time later, when he called at the Hendee cabin, he learned more of their story. The captain had been compelled to leave New York suddenly because of pressing debts. Years before Jacob Sherwood's father had mismanaged an estate belonging to the captain. He had also persuaded Gilbert Hendee, the captain's brother, to make a will naming Sherwood the legatee if Captain Hendee's small son, Edward, should die before reaching his majority. Edward Hendee had disappeared soon afterward; it was believed that he had been killed or stolen by Indians. Jacob Sherwood, after his father had acquired Gilbert Hendee's estate, became solicitous for the welfare of Alma and her father. After he had established them in the Grants he became, with the captain's permission, Alma's suitor. Neshobee was the Hendees' servant. Mrs. Story's cryptic remark and her request were clear to Warrington at last.

While Warrington was calling on the Hendees, another visitor arrived, a tall, commanding-looking man who gave his name as Smith. He brought word that Americans and British had fought at Lexington and that American blood had been shed. Before Warrington and Smith could take their departure, some soldiers from Crown Point entered the cabin. They were led by Bill Darrow, who had molested Alma in the forest. Darrow, Sherwood's confederate, had recognized Warrington and intended to make him a prisoner. Because the presence of Smith hindered his plan, Darrow tried to make the big man drunk. Late that night Smith and Warrington went to the barn to sleep. Smith then revealed that he had

been pouring his drinks into his boots; he was sober. Warrington called him Ethan Allen. He was the leader of the Green Mountain Boys, a greater prize than Warrington if the soldiers had known it.

Alma, by that time aware of Warrington's identity, sent Neshobee to the barn with the guns the men had been forced to leave behind. While the soldiers were still carousing, the two men slipped away into the forest.

The Green Mountain Boys held a rendezvous at the middle falls of Otter Creek. Selden and Pete Jones arrived with Squire Prouty, a York justice of the peace. Another prisoner brought in was the York surveyor. The prisoners were sentenced to lash each other. Prouty was allowed to return to his home, but the surveyor was sent back across the New York line.

Ethan Allen summoned the Green Mountain Boys to another meeting near Middlebury. There he reminded them of the wrongs the settlers had suffered and disclosed his secret project, the capture of Fort Ticonderoga. When the men gathered for a muster at Castleton, a dispute arose between Ethan Allen and Benedict Arnold, who had arrived with a force of men under his command. Warrington settled the difficulties between the two men and Ethan Allen was named leader of the expedition.

Taken by surprise, Fort Ticonderoga fell, but Warrington was not present at the assault; he had been delayed while obtaining boats for the militia. When Ethan Allen offered him the command for an attack on Crown Point, Warrington said that Selden ought to be the leader, as Miss Reed was still at Skeneboro.

The Hendees, aroused by cannonading across the lake, saw several bateaux filled with armed men bearing down on the fortress at Crown Point. Through her father's spyglass Alma saw the gates of the fort thrown open after a brief parley and the British flag slowly lowered. A short time later Neshobee brought word

that Warrington was in command of the garrison. Alma, who had heard from Mrs. Story an account of Warrington's bravery and Sherwood's duplicity, was in sympathy with the Green Mountain Boys, but when Warrington sent her a note asking her to elope with him, she refused for her father's sake. Pete Jones brought her also a letter from Jessy Reed, in which Miss Reed said that she was once more Selden's prisoner.

When Warrington renewed his visits to the Hendee cabin, the captain gladly received him. Jacob Sherwood, whose treachery had been revealed, was ordered from the house when he next appeared. Meanwhile Jacob's father had died, conscience-stricken, after willing back the Hendee property to the captain. While the will was still in the possession of the Sherwood attorney, Jacob Sherwood burned some incriminating papers of his father's. Darrow reported to him that a young officer at Crown Point bore a striking resemblance to the lost Edward Hendee.

Burgoyne marched his troops from Canada, and Jacob Sherwood recruited a band of Tories and Indians to harass settlers in the Grants. The Hendees, accompanied by Jessy Reed, fled, only to be betrayed by their treacherous guide. Captured, they were taken to the Tory camp, where Sherwood tried to force Alma into marriage. Neshobee, eluding the guards, carried word of the Hendees' plight to Warrington, who was several miles away with the rear guard of St. Clair's army. Selden was dispatched to effect their rescue.

After Neshobee's escape Sherwood hurried his captives away from the camp. From a cliff the prisoners watched the battle of Hubbardton. During the engagement Selden and his men appeared and routed Sherwood's guards. With Sherwood and his band in close pursuit,

the fugitives, accompanied by Selden and Pete Jones, made their way to Mrs. Story's clearing. The women were sent to the underground chamber, while the men prepared to defend the cabin. When the attackers set fire to the logs, those inside the cabin retreated through an underground passage to the cave. Unable to force the entrance to the chamber, Sherwood ordered his men to dig out the defenders. At Captain Hendee's suggestion a mine was rigged from some casks of powder stored in the cave, and as a last desperate measure of resistance the attackers were blown up. Sherwood escaped. Darrow, horribly mutilated by the blast, revealed that Selden was Edward Hendee, whom Darrow, on orders from the older Sherwood, had kidnaped and abandoned years before. As the guilty man lay dying, Warrington and a troop of horse arrived on the scene. The soldiers escorted the fugitives to a place of safety in one of the older settlements.

After the battle of Bennington the company reassembled at Captain Hendee's for a double wedding, the marriage of Alma and Warrington and that of Edward Hendee and Jessy Reed, whose father had sent word of his consent. Pete Jones, carried away by the spirit of the occasion, proposed to Alma's maid, Ruth, and was coyly accepted. Ethan Allen decided that still one more marriage would be in order. Blusly he persuaded Zilpah to accept the faithful Neshobee. Then, having done all that man could do, he asked the parson to do his duty.

Warrington and Edward Hendee returned to Vermont at the war's end, to lead long lives of service to their state. Pete Jones and his wife prospered on their farm, and Neshobee and Zilpah remained with Captain Hendee for many years. Jacob Sherwood finally found refuge in a Tory colony in Canada, where he died in poverty and disgrace.

GRETTIR THE STRONG

Type of work: Saga

Author: Unknown

Type of plot: Adventure romance

Time of plot: Eleventh century

Locale: Iceland, Norway, Constantinople

First transcribed: Thirteenth-century manuscript

Principal characters:

GRETTIR THE STRONG, an outlaw

ASMUND LONGHAIR, his father

ILLUGI, his youngest brother

THORBJORN OXMAIN, Grettir's enemy

THORBJORN SLOWCOACH, Oxmain's kinsman, killed by Grettir

THORIR OF CARD, an Icelandic chief

THORBJORN ANGLE, Grettir's slayer

THORSTEINN DROMUND, Grettir's half-brother and avenger

Critique:

One of the most famous of all Norse sagas is the story of Grettir, hero and outlaw of medieval Iceland. Grettir, born about 997, was descended from Vikings who colonized Iceland in the second half of the ninth century, after they had refused to acknowledge Harold Fair-hair as their king. Grettir emerges from his mist-shrouded, lawless world as a man so memorable that his story was handed down by word of mouth for more than two hundred years after his death. By the time his story was finally committed to writing, it had absorbed adventures of other folk heroes as well; but in the main the saga is true to the political and social history of the age.

The Story:

Grettir the Strong was descended from Onund, a Viking famed for enemies killed in war and the taking of booty from towns plundered on far sea raids. In a battle at Hafsfjord Onund lost a leg and was thereafter known as Onund Treefoot. His wife was Aesa, daughter of Ofeig. Thrand, a great hero, was his companion in arms. During a time of great trouble in Norway the two heroes sailed to Iceland to be free of injustice in their homeland, where the unscrupulous could rob without fear of redress. Onund lived in quiet and plenty in the new land and his name became re-

nowned, for he was valiant. At last he died. His sons fought after his death and his lands were divided.

Grettir of the line of Onund was born at Biarg. As a child he showed strange intelligence. He quarreled constantly with Asmund Longhair, his father, and he was very lazy, never doing anything cheerfully or without urging. When he was fourteen years old, grown big in body, he killed Skeggi in a quarrel over a provision bag fallen from his horse, and for that deed his father paid blood money to the kinsmen of Skeggi. Then the Lawman declared that he must leave Iceland for three years. In that way the long outlawry of Grettir began.

Grettir set sail for Norway. The ship was wrecked on rocks off the Norwegian coast, but all got safely ashore on land that belonged to Thorfinn, a wealthy landman of the district. With him Grettir made his home for a time. At Yuletide, Thorfinn with most of his household went to a merrymaking and left Grettir to look after the farm. In Thorfinn's absence a party of berserks, or raiders, led by Thorir and Ogmund, came to rob and lay waste to the district. Grettir tricked them by locking them in a storehouse. When they broke through the wooden walls, Grettir, armed with sword and spear, killed Thorir and Ogmund and put the rest to flight. Some

time before this adventure he had entered the tomb of Karr-the-Old, father of Thorfinn, a long-dead chieftain who guarded a hidden treasure. For his brave deed in killing the berserks Thorfinn gave him an ancient sword from the treasure hoard of Karr-the-Old.

Next Grettir killed a great bear which had been carrying off the sheep. In doing so he incurred the wrath of Bjorn, who was jealous of Grettir's strength and bravery. Then Grettir killed Bjorn and was summoned before Jarl Sveinn. Friends of Bjorn plotted to take Grettir's life. After he killed two of his enemies, his friends saved him from the wrath of the jarl, who had wished to banish him. His term of outlawry being ended, Grettir sailed back to Iceland in the spring.

At that time in Iceland young Thorgils Maksson, Asmund's kinsman, was slain in a quarrel over a whale, and Asmund took up the feud against those who had killed him. The murderers were banished.

When Grettir returned, Asmund gave him the welcome that was his due because of his fame as a brave hero. Shortly after his return, Grettir fought with some men after a horse fight. The struggle was halted by a man named Thorbjorn Oxmain. The feud might have been forgotten if Thorbjorn Oxmain's kinsman, Thorbjorn Slowcoach, had not sneered at the hero.

Word came that a fiend had taken possession of the corpse of Glam, a shepherd. At night Glam ravaged the countryside. Because he could find no man with whom he could prove his strength, Grettir went to meet Glam. They struggled in the house of Thorhall and ripped down beams and rafters in their angry might. At last Glam fell exhausted. Defeated, he predicted that Grettir would have no greater strength and less honor in arms from that day on, and that he would grow afraid of the dark. Grettir cut off Glam's head and burned the body

to destroy the evil spirit that possessed the dead shepherd.

Grettir decided to return to Norway. Among the passengers on the boat was Thorbjorn Slowcoach; they fought and Grettir killed his foe. The travelers landed on a barren shore where they were without fire to warm themselves and Grettir swam across the cove to get burning brands at an inn where the sons of Thorir of Gard, an Icelandic chieftain, were holding a drunken feast. He had to fight to get the fire he wanted, and in the struggle hot coals set fire to the straw on the inn floor and the house burned. Charged with deliberately setting fire to the inn and burning those within, Grettir went to lay the matter before the king. To prove his innocence of the charge of willful burning, he was sentenced to undergo trial by fire in the church, but the ordeal ended when Grettir became angry and threw a bystander into the air. The king then banished him from Norway, but because no ships could sail to Iceland before the spring Grettir was allowed to remain in the country that winter. He lived some time with a man named Einar, on a lonely farm to which came the berserk Snaekoll, a wild man who pretended great frenzy during his lawless raids. Grettir seized him in his mad fit and killed the robber with his own sword. Grettir fell in love with Einar's beautiful daughter but he knew that Einar would never give his child to a man of Grettir's reputation. Giving up his suit, he went to stay with his half-brother, Thorsteinn Dromund. Because they were men of the same blood, Thorsteinn swore to avenge Grettir if ever he were killed.

Grettir's father, Asmund, died. On his deathbed he said that little good would come of his son. Grettir's time of bad luck in Iceland began. Thorbjorn Oxmain killed Atli, Grettir's brother, in revenge for the slaying of Thorbjorn Slowcoach, and Thorir of Gard, hearing that his sons had been killed in the

burning of the inn, charged Grettir with their murder before the court of the Althing. By the time Grettir returned, he had been proclaimed an outlaw throughout Iceland. He had little worry over his outlawry from the inn-burning. Determined to avenge his brother, he went alone to Thorbjorn Oxmain's farm and killed both the man and his son. Grettir's mother was delighted with his deed, but she predicted that Grettir would not live freely to enjoy his victory. Thorir of Gard and Thorodd, Thorbjorn Oxmain's kinsman, each put a price of three silver marks upon his head. Soon afterward Grettir was captured by some farmers but he was released by a wise woman named Thorbjorg.

Avoided by most of his former friends, who would no longer help him, Grettir went far north to find a place to live. He met in the forest another outlaw named Grim, but a short time later he was forced to kill his companion because Grim intended to kill him for the reward offered for Grettir's head. About that time there was growing upon Grettir a fear of the dark, as Glam had prophesied. Thorir of Gard hired Redbeard, another outlaw, to kill Grettir, but Grettir discovered the outlaw's plans and killed him also. At last Grettir realized that he could not take any forest men into his trust, and yet he was afraid to live alone because of his fear of the dark.

Thorir of Gard attacked Grettir with eighty men, but the outlaw was able to hold them off for a time. Unknown to him, a friend named Hallmund attacked Thorir's men from the rear, and the attempt to capture Grettir failed. But Grettir could no longer stay long in any place, for all men had turned against him. Hallmund was treacherously slain for the aid he had given Grettir; as he died he hoped that the outlaw would avenge his death.

One night a troll-woman attacked a traveler named Gest in the room where

he lay sleeping. They struggled all night, but at last Gest was able to cut off the monster's right arm. Then Gest revealed himself as Grettir.

Steinvor of Sandhauger gave birth to a boy whom many called Grettir's son, but he died when he was seventeen and left no saga about himself.

Thorodd then tried to gain favor by killing Grettir, but the outlaw soon overcame him and refused to kill his enemy. Grettir went north once more, but his fear of the dark was growing upon him so that he could no longer live alone even to save his life. At last, with his youngest brother, Illugi, and a servant, he settled on Drangey, an island which had no inlet so that men had to climb to its grassy summit by rope ladders. There Grettir, who had been an outlaw for some sixteen years, was safe for a time, because none could climb the steep cliffs to attack him. For several years he and his companions lived on the sheep which had been put there to graze and on eggs and birds. His enemies tried in vain to lure him from the island. At last an old woman cut magic runes upon a piece of driftwood which floated to the island. When Grettir attempted to chop the log, his ax slipped, gashing his leg. He felt that his end was near, for the wound became swollen and painful.

Thorbjorn Angle, who had paid the old woman to cast a spell upon the firewood, led an attack upon the island while Grettir lay near death. Grettir was already dying when he struck his last blows at his enemies. Illugi and the servant died with him. After Thorbjorn had cut off Grettir's head as proof of the outlaw's death, Steinn the Lawman decreed that the murderer had cut off the head of a man already dead and that he could not collect the reward because he had used witchcraft to overcome Grettir. Outlawed for his deed, Thorbjorn went to Constantinople, where he enlisted in the emperor's guard. There Thorsteinn Dromund followed him and

cut off the murderer's head with a sword
which Grettir had taken, years before,

from the treasure hoard of Karr-the-Old.

LA GRINGA

Type of work: Drama

Author: Florencio Sánchez (1875-1910)

Type of plot: Social comedy

Time of plot: Early twentieth century

Locale: Pampas near Santa Fé, Argentina

First presented: 1904

Principal characters:

DON NICOLA, an ambitious Italian immigrant farmer

MARÍA, his wife

VICTORIA, their daughter

HORACIO, their son

DON CANTALICIO, an easygoing, native-born farmer

PRÓSPERO, his son, in love with Victoria

Critique:

In the development of Argentine literature, many early nineteenth-century stories and plays made fun of the foreign-born *gringo*. Later dramatists, however, realized the foreigner's contribution to the nation's progress and made the immigrant a figure sympathetically presented. *La Gringa—The Foreign Girl*—is such a play, written by the short-lived Florencio Sánchez, one of Latin America's greatest playwrights. Born in Uruguay, he spent most of his life on the Argentine side of the River Plate. Leading a bohemian existence, he wrote rapidly, sometimes completing a play in a single night. His writing time for his eight long and twelve short dramas was only about thirty-five days in all. But he gave a new technique to the stage and made it a theater of modern theses, as in *La Gringa*. He saw the hope of Argentina in a blending of the creole, or native, spirit and the blood of ambitious, industrious immigrants like the Don Nicola in this play.

The Story:

Don Nicola was an immigrant land-owner who worked hard on his farm and expected his laborers to do the same. Privately, his workmen and less ambitious neighbors criticized him because he made his wife and children get up at two o'clock in the morning to begin their

daily chores.

One of his neighbors was Don Cantalicio, an easygoing creole farmer deeply in Don Nicola's debt. Próspero, his son, worked for Don Nicola and cast many languishing glances in the direction of Victoria, his employer's pretty daughter. Early one morning, coming to breakfast with the other laborers, Próspero seized his chance to kiss Victoria when he found her at her work. She offered little resistance to his embrace. Later one of the boys reported that he had seen the Italian's white ox in old Cantalicio's pasture. Próspero was forced to defend his father against a charge of thievery.

Payment of a loan of forty-five hundred pesos being about to fall due, Cantalicio begged his neighbor for a year's extension of credit. Don Nicola said that he intended to foreclose on Cantalicio's property, his reason being that his son Horacio, then studying in Buenos Aires, wanted the land for a farm. Cantalicio, although unable to pay the debt, refused to give up his property. When Próspero commented that his father should have planted wheat instead of trying to pasture cattle, Cantalicio turned on his son and accused him of becoming a *gringo*—a despised foreigner.

Not long afterward María, Don Nicola's wife, discovered Próspero hugging

her daughter. Told what had happened, the Italian discharged the boy. It did no good for Próspero to ask for Victoria's hand. Don Nicola was not making money for any creole son-in-law to squander!

A few days later the customers in a nearby tavern were drinking and teasing the waitress when a call came for the doctor to attend a sick but penniless peon. He refused to budge, however, until some of the loiterers offered to pay his fee. Into the tavern to gossip with the manager's wife came María and Victoria, who had been shopping in town while Don Nicola discussed with his lawyer the confiscation of Cantalicio's property. Próspero also arrived, about to leave Santa Fé. He would not listen when Victoria pleaded with him to stay. He had another quarrel with his father, who again accused him of taking the side of foreigners against those of good Argentine blood.

Cantalicio, having lost the lawsuit he had brought in an attempt to keep his property, was also preparing to leave the district. He complained bitterly that the immigrants were taking over all the land. When Don Nicola appeared at the tavern to pay him the cash difference between the amount of the debt and the value of the farm, Canatalicio refused to accept a note for a part of the settlement, even though the priest promised to see that the note was made good. The ruined creole trusted no one, and he wept as he declared that everyone was against him.

Two years later many changes had been made on the farm taken over by Don Nicola. To make room for a new building, he planned to have the workmen chop down the ancient ombú tree, symbol of the old-time Argentine gaucho. Horacio, now settled on the farm, was explaining to his father the use of gravity in connection with a new reservoir when the listless Victoria appeared. She did not seem interested in anything, not even in plans for her own room in the new house.

Old Cantalicio turned up unexpected-

ly. Working for others, he was driving oxen to a nearby town, and he stopped to see what his old home looked like. Every change saddened him, but he reacted most strongly to the cutting down of the ombú. Don Nicola had no right to touch the tree, he asserted; it belonged to the land.

Victoria kept trying to tell him something, but all she could say was that she had been for several months in Rosario. There she had seen Próspero, who missed his father. She also let slip the fact that she was receiving letters from the boy. Horacio had further word of Próspero; he reported that Mr. Daples, an agent for farm machinery in Rosario, regarded Cantalicio's son as his most valued employee. The brother and sister offered to take the old man around the farm. Still resentful, he refused and hurriedly mounted his horse.

At that moment the auto of the man who was building the new house chugged over the hill. That symbol of modern progress frightened the creole's horse, throwing Cantalicio in front of the car. Refusing the aid of everyone except Victoria, the hurt man begged her to help him to the ombú; he wanted to die when it fell. He cursed Don Nicola, calling him a *gringo*.

Several weeks later everything was going well on the renovated farm. Buyers were offering bonuses to get Don Nicola's clean wheat as soon as the thresher arrived to harvest it. Don Nicola told Horacio that the contractor wanted to marry Victoria and had asked for an answer before he left that night. The father was anxious to consult her as to her choice, but she was spending most of her time looking after Cantalicio, who had lost his right arm through his accident. Some of the household thought that he would be better off in a hospital.

Overhearing their discussion, Cantalicio announced that he would leave the farm at once, on foot if they would not lend him a wagon. But Victoria refused to hear of his leaving. Breaking down,

she insisted that she needed him, for she was carrying Próspero's child.

Próspero, having been sent by Mr. Daples to run the threshing machine, arrived at the farm. Great was María's dismay when she again caught him embracing her daughter. When she called for her husband to come and drive Próspero off the place once and for all, Don Nicola remarked on the young man's industry and calculated that if the boy married into the family they could

get their threshing done for nothing. Even Cantalicio became reconciled to the *gringos*—at least to one of them—and let drop the announcement of his expected grandchild. All were excited. But Don Nicola was never one to waste time, even for such a reason. All right, he declared; Próspero could have Victoria. Meanwhile there was the threshing to be done. Grandchild or no grandchild, the work came first!

GROWTH OF THE SOIL

Type of work: Novel

Author: Knut Hamsun (Knut Pedersen Hamsund, 1859-1952)

Type of plot: Social chronicle

Time of plot: Late nineteenth century

Locale: Norway

First published: 1917

Principal characters:

ISAK, a Norwegian peasant

INGER, his wife

ELESEUS,

SIVERT,

LEOPOLDINE, and

REBECCA, their children

OLINE, Inger's relative

GEISSLER, Isak's friend

AXEL STRÖM, a neighbor

BARBRO, Axel's wife

Critique:

One of the great modern novels, *Growth of the Soil* won for its author the Nobel prize for literature in 1921. It is the story of the development of a homestead in the wilds of Norway. The simplicity and power of the style are reminiscent of the Bible. Reading the book is like crumbling the earth between one's fingers; it brings nature to life on the printed page. The reader will not soon forget Isak, the silent pioneer to whom the soil is life.

The Story:

Isak left a small Norwegian village and set out into the wilds to claim a homestead. Carrying some food and a few rude implements, he wandered until he found a stretch of grass and woodland, with a stream nearby. There he cleared his farm-site. He had to carry everything out from the village on his own back. He built a sod house, procured some goats, and prepared for winter.

He sent word by some traveling Lapps that he needed a woman to help in the fields. One day Inger appeared with her belongings. She was not beautiful because of her harelip. But she was a good

worker, and she shared Isak's bed. She brought more things from her home, including a cow.

That winter Inger bore her first child, Eleseus. He was a fine boy, with no harelip. In the spring Inger's relative Oline came to see the new family. She promised to return in the fall to take care of the farm while Inger and Isak went to be married and to have the child baptized. The farm grew through the summer.

The harvest was not good, but potatoes carried Isak's family through the winter without hunger. Inger bore a second son, Sivert. Then Geissler, the sheriff's officer, came to tell Isak that he would have to pay the government for his land. He promised to make the terms as easy as possible for Isak. But Geissler lost his position. A new officer came to look at the land with his assistant, Brede Olsen. He also promised to do what he could for Isak.

One day Inger sent her husband to town. While he was gone, she bore her third child, a girl with a harelip. Knowing what the deformed child would suffer, Inger strangled the infant and buried

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the body in the woods. Later she convinced Isak she had not really been pregnant.

But Oline had known of Inger's condition, and when she came again she found the grave in the woods. Inger explained her deed as well as she could to Isak; he was satisfied. Then Lapp beggars told the story of the hidden grave and the sheriff's officer heard of it. There was an investigation. After her trial, Inger was sent away to prison at Bergen for eight years. For lack of anyone else, Isak was forced to hire Oline to come and help with the farm and the children.

Isak got the deed for his land and paid the first installment. But there was no joy in his farming, now that Inger was gone. He worked only from habit and necessity. Geissler reappeared to tell Isak that he had seen Inger in Bergen. She had borne a girl in prison, a child without a blemish.

The old life was changing. Men came through putting up a telegraph line. Between Isak's place and the village, Brede, the helper of the sheriff's officer, started a farm. Other settlers appeared as the years passed. Oline was unbearable. She stole livestock from Isak and spent his money for trifles. Speculating on copper mining, Geissler bought some of Isak's land. With the help of Geissler, Inger was finally released from prison.

At first Inger, whose harelip had been operated on in Bergen, was happy to return with little Leopoldine. But she had learned city ways, and now farm life seemed rough and lonely. She no longer helped Isak with his work. Eleseus was sent to town, where he got a job in an office. Sivert, who was much like his father, remained at home.

Axel Ström now had a farm near Isak's. Brede's daughter, Barbro, came to stay with Axel and help him with his work.

Inger bore another daughter, Rebecca, and Isak hired a girl to help with the housework. Eleseus returned from town to help on the farm. Geissler sold the copper mine property and Isak also re-

ceived a large sum for the rights he had retained on the property. He was able to buy the first mowing machine in the district.

Eleseus took an interest in Barbro, but when he discovered she was pregnant, he went back to the city. Axel bought Brede's farm when Brede moved back to town. One day he found Barbro down by the brook with her drowned baby. She said she had fallen and the baby had been born in the water. Axel did not quarrel with her, for fear she would leave him.

That winter Barbro went to Bergen and Axel had to manage the farm himself. One day he was pinned to the ground by a falling tree during a snowstorm. Brede, who was angry with Axel, passed by without offering to help. By chance, Oline heard Axel's cries for help and released him. Afterward she stayed to manage his house for him, and never did she let him forget his debt to her for saving his life. Little by little, she learned the story of Barbro and the baby.

A man named Aronsen built a big store in the new neighborhood. Soon miners moved in to begin work on the land Geissler and Isak had sold. Then the mine played out. Geissler owned the additional land needed to keep the mine working, but he asked more than the mine owners would pay. The mine remained idle.

The trouble about Barbro and the baby at last came to the attention of the authorities, and Axel and Barbro had to appear for trial in the town. Because there was so little evidence, Axel went free. Barbro went to work for the wife of the sheriff's officer, who promised to see that Barbro behaved herself.

There seemed little hope that the mine would reopen, for Geissler would not sell his land. After Aronsen sold his store to Isak, Eleseus was persuaded to return from the city and take over the store property. Isak was now a rich man. Then in the spring Geissler sold his land and work resumed at the mine. But the miners

lived on the far side of the property in another district. The village was no better off than before.

Barbro could no longer stand the watchfulness of the wife of the sheriff's officer. When she returned to Axel, he took her in again after he was sure she meant to stay and marry him. Old Oline would not leave Axel's farm. But she soon grew ill and died, leaving the young people by themselves.

Eleseus did not manage the store well. At last, when he saw the failure he had made, he borrowed more money from his

father and set out for America. He never returned. Sivert and two other men carried some of the goods from the store to the new mine. But the mine had shut down again. They found Geissler wandering about the deserted mine; he said that he was thinking of buying back the property.

When the three men returned, Isak was sowing corn. The copper mine and the store, good times and bad, had come and gone. But the soil was still there. For Isak and Inger, the first sowers in the wilds, the corn still grew.

DER GRÜNE HEINRICH

Type of work: Novel

Author: Gottfried Keller (1819-1890)

Type of plot: Autobiographical romance

Time of plot: Mid nineteenth century

Locale: Switzerland and Bavaria

First published: 1854-1855; revised 1879

Principal characters:

HEINRICH LEE, son of an architect

FRAU LEE, Heinrich's mother

ANNA, daughter of Heinrich's uncle, Heinrich's first love

JUDITH, a well-to-do widow, who loved Heinrich

ROEMER, a painter, Heinrich's teacher

ERICSON, Heinrich's first friend among Munich painters

LYS, a Dutch painter, prominent among Munich painters

SCHMALHOEFFER, a second-hand dealer

GRAF DIETRICH ZU W . . . BERG, an admirer of Heinrich's art

DOROTHEA, adopted daughter of Count W . . . berg

Critique:

Gottfried Keller's *Der grüne Heinrich* (*Green Henry*), one of the great German *Bildungsromane* (educational novels), is frequently compared to Goethe's *Wilhelm Meister*. Its autobiographical content is unmistakable: the book is an almost authentic description of Keller's life in Switzerland, his struggles in Munich, and his disillusioned return home. The first version of the novel, which appeared in 1854-1855, ends with Heinrich's death. After Keller became a respected county official in his native country, the second, and standard, version of *Der grüne Heinrich* appeared. This version, reflecting the author's new-found security, ends on a fatalistic but not destructive note. Keller, as enthusiastic about description of nature as were his romantic contemporary writers, loved his native surroundings; however, he added strong realism to his stories, which was quite shocking to his romantically inclined audience. The value of the novel is increased by a dry sense of humor, which fills the basically tragic book with contrasts. Strong dependence of the plot on native elements may be responsible for the absence of an English translation.

The Story:

Heinrich Lee lost his father in early

childhood. Thereafter, with great love and a boundless faith in her son's future, Frau Lee devoted her life to his happiness. Methodically she used her small inherited fortune for his education. A rich supply of green cloth, left by the father, was continuously used for Heinrich's clothing, and he was nicknamed "Grüne Heinrich" (Green Henry).

After fifteen-year-old Heinrich had been dismissed from school for his part in a student prank, he visited relatives in the country and fell in love with his cousin Anna, a beautiful but frail girl. In the same village he met Judith, a well-to-do widow, who loved Heinrich. Although she knew about his love for Anna, she assured him that there was enough room for both in Heinrich's heart. Judith did not intend to leave their relationship on a platonic basis only. Thus Heinrich was drawn between his deep love for the frail Anna and the strange attraction of the sensual Judith.

Because it was impossible for Heinrich to complete his course of studies, his mother agreed to help him fulfill his dream of becoming a painter. All friends of Frau Lee opposed this idea; it was unthinkable that a child of a respected citizen should undertake such an insecure and uncertain career. In spite of these

objections Frau Lee arranged Heinrich's apprenticeship in an etcher's studio. Thereafter, when he visited the village in which Anna and Judith lived, he enjoyed being called a painter.

Anna, after a time spent in a school in Switzerland, became ill and died. Heinrich guarded her body during the night before her funeral.

Before long Heinrich exhausted the knowledge he could gain in the etcher's studio. His luck changed when he met a professional painter named Roemer. From the start Roemer showed great interest in Heinrich's work and agreed to be his tutor for a reasonable fee. As usual, Frau Lee was willing to help her son and again she was in opposition to the townspeople. Herr Roemer was regarded as completely unreliable, and his talk about connections with members of the aristocracy made him unpopular among the liberal-minded citizens. Also, Roemer's financial situation seemed not to be as favorable as he tried to have it appear. Proof came when Heinrich, wanting to discontinue his lessons, was approached by Roemer for a loan. Heinrich received more lessons in return for money regarded as a loan.

One day Roemer sold a painting. He decided to use the money for a trip to Paris because life in the town had become unbearable for him. Frau Lee wrote a polite note in regard to the loan and Heinrich tried to appeal to Roemer's aristocratic code of honor in order to get the money. Surprisingly, Roemer paid without hesitation. Weeks later Heinrich received a letter, revealing that Roemer was dying in an insane asylum in Paris; the payment to Heinrich had left him without a single franc after his arrival there. Heinrich felt guilty because he believed that he had destroyed Roemer's only chance for a new life. To talk to somebody about his moral guilt he went to Judith. She declared bluntly that Heinrich had murdered Roemer and that he would be forced to live with his crime. Heinrich told Judith that he could not

meet her any more, since he wanted to remain faithful to Anna. Disappointed, Judith decided to emigrate to America, taking Heinrich's diary with her.

Heinrich decided to go to Munich. Once more Frau Lee had difficulty persuading the trustees of Heinrich's inheritance to release the rest of the money for his study in Munich, and pessimistic predictions were made about Frau Lee's folly.

In Munich Heinrich met Ericson, a painter with a realistic attitude toward his art. Attracted to young and idealistic Heinrich, he introduced the young man to a respected Dutch painter, Lys, who saw promise in Heinrich's drawings. Ericson and Lys gave Heinrich the contact he desired with the artistic world. Ericson married a wealthy widow and left Munich. Once Lys' irresponsible behavior toward a girl irked Heinrich and a heated discussion followed. The Dutch painter was also an avowed atheist. Though Heinrich never attended church services, he defended his "God exists" theory so strongly that Lys felt insulted and challenged him to a duel. The duel was never fought, however, for Lys left Munich.

Having lost his most valuable connections with artistic circles, Heinrich decided to attend lectures at the university. Living a carefree and cheerful student life, he soon exhausted his credit. Realization of his financial situation caused him to resume painting. When he approached a well-known painter for help, the artist looked at his work and suggested that he show his paintings in a gallery. There Heinrich noticed that his work was placed in an obscure corner, but a canvas by the other painter, based on one of his own landscapes, hung in a prominent place. Heinrich realized that any other attempt to exhibit his works would stamp him as a plagiarist.

Discouraged, he tried without success to sell his work to small dealers. For days he did not eat; each night he had apocalyptic nightmares. Money from Frau Lee brought temporary relief. After pay-

ing his debts, Heinrich had little left and he tried to sell the drawings which he had made before leaving home. A second-hand dealer, Schmalhoefer, took a few of them. When Heinrich returned to the dealer, he was told that his drawings had been sold, and Schmalhoefer asked for more. Later Schmalhoefer offered him work as a flagpole painter, and he accepted, working steadily from morning to night. After this work came to an end he was able to pay all his debts, with some money left over to make a trip home.

On the way he accidentally found shelter at the estate of Count W...berg. To his surprise, he learned that the count was the unknown patron who had bought his drawings. Delighted when he learned the identity of his guest, the count offered Heinrich a chance to paint undisturbed. Soon Heinrich forgot his intention to return to his mother. Also, Count W...berg had an adopted daughter, Dorothea, with whom Heinrich had fallen deeply in love. It was impossible for him to declare his love openly, however, because he felt that to do so would abuse the count's hospitality.

Having found a sponsor in Count W...berg, Heinrich successfully exhibited a painting in Munich. His old friend Ericson, after reading an account of the exhibit, wrote asking to buy the painting, regardless of price. While in Munich, Heinrich experienced another great surprise when he was informed that Schmalhoefer had died, leaving him a large amount of money. The dealer had

been impressed by an idealistic painter who was nevertheless ready to paint flagpoles from morning to night. The sale of the painting, Schmalhoefer's bequest, and additional payments by the count for the drawings Schmalhoefer had sold to him made Heinrich a fairly rich man. But in spite of his good fortunes Heinrich was still not ready to declare his love to Dorothea. Heinrich, who had not written to his mother for many months, decided at last to complete his journey home. When he arrived, he found his mother dying. The neighbors informed him that a short time before the police, trying to contact him in connection with Schmalhoefer's bequest, had asked Frau Lee to appear at police headquarters to give information as to her son's whereabouts. Because the police did not reveal the reason for their questions, his mother had believed rumors that a criminal investigation was the cause for the inquiries; her fears and Heinrich's silence had broken her spirit. After some time Heinrich was able to regain the confidence of the townspeople and was elected a county official. Then a letter from the count informed him that Dorothea, uncertain of his love, had married another. Peace came into his life when Judith returned from America to be near him. A realistic woman, she convinced Heinrich that marriage would not be advisable, but she promised to be with him whenever he needed her. After twenty years Judith died and he recovered his diary, which he used to write the story of his life.

GUARD OF HONOR

Type of work: Novel

Author: James Gould Cozzens (1903-)

Type of plot: Psychological realism

Time of plot: Three days during World War II

Locale: An Air Force base in Florida

First published: 1948

Principal characters:

MAJOR GENERAL IRA N. "Bus" BEAL, Commanding General of the Ocanara Base

SAL BEAL, his wife

COLONEL NORMAN Ross, Air Inspector on General Beal's staff

CORA Ross, his wife

CAPTAIN NATHANIEL HICKS, an officer in Special Projects and an editor in civilian life

SECOND LIEUTENANT AMANDA TURCK, a WAC

LIEUTENANT COLONEL BENNY CARRICKER, General Beal's co-pilot

BRIGADIER GENERAL NICHOLS, assistant to the Commanding General of the Air Force

LIEUTENANT EDSSELL, a writer, assigned to Special Projects

LIEUTENANT LIPPA, a WAC, in love with Lieut. Edsell

LIEUTENANT WILLIS, a Negro pilot

MR. WILLIS, his father

Critique:

Within the complex structure of a large Air Force base in wartime, James Gould Cozzens has evoked a world in miniature in which many of the major conflicts of life are discussed. In a flat but cogent style the author delineates the problems that attach to power relationships, to authority and suppression. Indirectly the book is a profound indictment of the self-willed agitator and nonconformist; directly, it is a striking revelation of the way various types rise to and deal with the crises of life.

had characterized his career as a judge in peacetime. And Judge Ross needed all his acumen to do the job.

Landing his AT-7 one night at the Ocanara Airstrip, the general came close to colliding with a B-17. The B-17, piloted by Lieutenant Willis, one of the Negro fliers recently assigned to Ocanara, had violated the right of way. Lieutenant Colonel Benny Carricker, General Beal's co-pilot, struck and hospitalized Lieutenant Willis and in return was confined to quarters by General Beal. The incident, while small, triggered a complex of problems that, in the next two days, threatened to destroy the normal operations of the base. On the following day several of the Negro fliers, incensed by Lieutenant Willis' accident and further outraged at the fact that a separate service club had been set up for them, attempted to enter the white officers' recreation building. This action came close to starting a riot.

To complicate Colonel Ross's difficulties further, tension had developed between the Air Force base and some lead-

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ing citizens of the town. Alone of General Beal's staff, Colonel Ross felt the hazards of the situation. For the others—in particular for Colonel Mowbray and his assistant, Chief Warrant Officer Botwinick—the difficulties seemed ephemeral and routine. Even General Beal was of little aid to Colonel Ross, for he was brooding unhappily over the arrest of Colonel Carricker, and was further troubled by the recent suicide of an old friend.

Among the members of the Air Force base itself other forces were working to enlarge and compound the difficulties. For Lieutenant Edsell, the hospitalization of the Negro pilot was the springboard for agitation, and he helped arrange for a visit of Lieutenant Willis' father to the base hospital. Only a few of the base personnel understood the difficulties Colonel Ross faced and the skill with which he operated. Those who did, like Captain Nathaniel Hicks, were too concerned with their own problems to be of much assistance.

On the day Mr. Willis was to visit his son, the Ocanara Base was host to another unexpected visitor, Brigadier General Nichols, the personal representative of the Commanding General of the Air Force. To the embarrassment of all concerned, General Nichols' purpose in coming to Ocanara was to award Lieutenant Willis a medal for bravery.

Whatever Colonel Ross may have dreaded from the visit, he was relieved to find General Nichols a not unsympathetic man, for the general had trained himself into a stoical and tolerant frame of mind. He understood the situation at a glance, and at the awarding of the medal at the hospital he conducted himself so well that Mr. Willis himself was charmed.

On the following day the base prepared for a birthday celebration. In honor of General Beal's forty-first year, Colonel Mowbray had organized a military parade which was to include not only marching men and WACS, but planes flying in formation and parachute drops. General Nichols shared the reviewing stand with General Beal and his staff. In the nearby field, near a lake. Captain Hicks and his friend from the WAC detachment, Lieutenant Turck, were posted as observers.

Soon the parade began, and from their observation post Captain Hicks and Lieutenant Turck saw hundreds of parachutists begin the slow descent into a simulated conflict. Then tragedy struck. A group of parachutists, having ill-timed their leap, dropped into the lake instead of hitting the field. In horror, Captain Hicks saw them struggle briefly in the water and then sink.

When knowledge of the disaster reached General Beal's office there was a moment of furious commotion. Charges and countercharges were flung about with abandon. To Colonel Ross it seemed that fate had ordained nothing but problems for him and for Ocanara. But it was now that General Beal shook himself out of his gloom and took command, directing rescue operations with precision and skill and revealing at the same time that throughout the hectic few days that had passed he had not been unaware of the conflicts going on.

That night Colonel Ross accompanied General Nichols to the plane that was to return him to Washington. Reviewing the difficulties of the past three days, the colonel saw that General Nichols was right: one could only do one's best and, for the rest, trust the situation to right itself.

GUEST THE ONE-EYED

Type of work: Novel

Author: Gunnar Gunnarsson (1889-)

Time: c. 1900

Locale: Iceland

First published: *Af Borgslaegtens Historie*, 1912-1914; abridged in translation as *Guest the One-Eyed*, 1920

Principal characters:

ØRLYGUR À BORG, a well-to-do landowner

ORMARR ØRLYGSSON, his son

KETILL ØRLYGSSON, Ormarr's brother

GUDRUN (RUNA), Pall à Seyru's daughter

ALMA, the daughter of Vivild, a Danish banker

ØRLYGUR THE YOUNGER, son of Ketill and Runa

SNEBIORG (BAGGA), an illegitimate girl

In his fiction Gunnar Gunnarsson provides novels of traditional form and nobility, made particularly fascinating by their Icelandic setting. The atmosphere of the ancient sagas pervades his books, putting his characters into association with the past while making the present none the less convincing. The drama of the novels is essentially moral, and the ethical dilemmas into which the characters fall are neither gross nor abnormal. Gunnarsson is adept at re-creating the Icelandic character and the Icelandic atmosphere; the human beings about whom he writes move with dignity and passion across barren, stony, but none the less attractive northern plains. One is reminded of Thomas Hardy's dark novels in which the brooding moors take on the pessimism and the courage of people challenged by fate.

Although Gunnarsson retains a tragic view of life, regarding human beings as helpless before forces more powerful than themselves, he never loses sight of the alleviating influences of love, humor, and tradition. Generation succeeds generation in his novels, and although individuals fall, families persevere, so that Icelandic traditions are strengthened and, in turn, strengthen those who share them. *The History of the Family at Borg*—in the original *Af Borgslaegtens Historie*—is a four-part novel of this enduring type.

Guest the One-Eyed, abridged in English translation, is the story of the family

at Borg, of a father and his two sons, and of the illegitimate child of one of his sons. The Borg farm, portrayed as a refuge for anyone who needed help, is the home of Ørlygur the Rich, an energetic and compassionate Icelandic farmer sometimes spoken of as "the King" because of the vast number of servants he retains and the hundreds of cattle and horses and sheep he owns. Ørlygur hopes that one of his sons, either Ormarr or Ketill, will become the master of Borg, but Ormarr is interested in playing the violin and Ketill decides to become a priest. The issue is resolved when Ormarr, after throwing away an opportunity to become a world-famous concert violinist and after achieving a remarkable financial success as a shipping magnate, returns to Borg in search of a new challenge.

Gunnarsson quickly creates extremes of character in Ormarr and Ketill. Ormarr is sensitive, intelligent, perceptive, creative, and honest, while Ketill is devious, jealous, destructive, blasphemous, and dishonest. As the parish priest, secretly eager to seize control of the property at Borg, Ketill preaches a series of sermons which slowly encourage the peasants to believe that a great sin has been committed by one of the community leaders. Finally Ketill charges his own father with being the father of a child born to Runa, the daughter of a poor farmer, Pall à Seyru. The charge is coupled with the suggestion that Ørlygur also persuaded

Ormarr to marry Runa in order to hide his crime of passionate lust. The depth of Ketill's depravity finally becomes evident to the citizens of the community when Ørlygur, with convincing simplicity and wrath, reveals that the priest who would condemn his own father is himself the father of Runa's child.

The elements of melodrama are here, but the effect is that of tragedy. To have been able to portray such extremes of character—for Ormarr sacrifices his own concerns to marry Runa, while Ketill sacrifices his own family to win power and wealth—without making the characters mere devices for the development of plot is evidence of Gunnarsson's skill as a novelist.

The author's audacity, so successful as to become a sign of his eminence as a writer, leads him to create a complete reversal in the character of Ketill. Ketill, the cold, scheming Icelandic Judas, becomes someone very much like Christ. Repenting his sins, Ketill leaves Borg and, having rejected the idea of suicide, becomes a wanderer, dependent for his board and lodging on the Icelandic farmers to whom he brings simple, soul-restoring messages of love and compassion. He regards himself as a guest on earth, and "Guest" becomes his name. He has lost his eye in saving a child from a burning farm; hence, he is "Guest the one-eyed."

There is no more difficult task in literature than the portrayal of a saintlike character. Readers are ready to accept the fact of evil, and there is no act so base that one cannot readily believe man capable of it. But extreme selflessness, Christ-like love, is an ideal, hinted at in the scriptures, and hardly to be found in the

community of men. The novelist presuming to create a character who, having been in the depths of sin, becomes a lovable, living incarnation of virtue, is a writer confronting himself with the final challenge of his craft. Gunnarsson took up that challenge; *Guest the One-Eyed* is his victorious response.

The novel has at once the character of a myth and the character of a modern saga. When Ketill finally returns to Borg, known only as Guest the one-eyed, he carries with him the memory of the curses that everyone has put on Ketill, whom all believe dead. His reconciliation with his family—something almost beyond hope, even for a saint, since Ketill's lying charge from the pulpit had both killed his father and driven Ketill's wife mad—is partly the result of his having destroyed the old Ketill by his life as a wanderer, but it is also a result of the readiness of the Icelanders to forgive for the sake of the family, that union of strength which makes life in Iceland possible.

Guest the One-Eyed ends affirmatively with the prospective marriage of Ørlygur the younger, Ketill's son, and Bagga, the beautiful illegitimate daughter of the woman of Bolli who, like Ketill, had known the fire and ice of passion and repentance. Gunnarsson's pessimism is concerned with man's lot on earth, with his struggle and his ultimate death; but it is not a discouraging pessimism that extends to the spirit of man. Iceland may be stony, misty, barren and demanding, but it is also a land of sunshine and changing moods, like the characters about whom Gunnarsson writes.

GULLIVER'S TRAVELS

Type of work: Simulated record of travel

Author: Jonathan Swift (1667-1745)

Type of plot: Social satire

Time of plot: 1699-1713

Locale: England and various fictional lands

First published: 1726-1727

Principal character:

LEMUEL GULLIVER, surgeon, sea captain, and traveler

Critique:

It has been said that Dean Swift hated Man, but loved individual men. His hatred is brought out in this caustic political and social satire aimed at the English people, representing mankind in general, and at the Whigs in particular. By means of a disarming simplicity of style and of careful attention to detail in order to heighten the effect of the narrative, Swift produced one of the outstanding pieces of satire in world literature. Swift himself attempted to conceal his authorship of the book under its original title—*Travels into Several Remote Nations of the World, by Lemuel Gulliver*.

The Story:

Lemuel Gulliver, a physician, took the post of ship's doctor on the *Antelope*, which set sail from Bristol for the South Seas in May, 1699. When the ship was wrecked in a storm somewhere near Tasmania, Gulliver had to swim for his life. Wind and tide helped to carry him close to a low-lying shore where he fell, exhausted, into a deep sleep. Upon awaking, he found himself held to the ground by hundreds of small ropes. He soon discovered that he was the prisoner of humans six inches tall. Still tied, Gulliver was fed by his captors; then he was placed on a special wagon built for the purpose and drawn by fifteen hundred small horses. Carried in this manner to the capital city of the small humans, he was exhibited as a great curiosity to the people of Lilliput, as the land of the diminutive people was called. He was kept chained to a huge Lilliputian build-

ing into which he crawled at night to sleep.

Gulliver soon learned the Lilliputian language, and through his personal charm and natural curiosity he came into good graces at the royal court. At length he was given his freedom, contingent upon his obeying many rules devised by the emperor prescribing his deportment in Lilliput. Now free, Gulliver toured Mildenndo, the capital city, and found it to be similar to European cities of the time.

Learning that Lilliput was in danger of an invasion by the forces of the neighboring empire, Blefuscu, he offered his services to the emperor of Lilliput. While the enemy fleet awaited favorable winds to carry their ships the eight hundred yards between Blefuscu and Lilliput, Gulliver took some Lilliputian cable, waded to Blefuscu, and brought back the entire fleet by means of hooks attached to the cables. He was greeted with great acclaim and the emperor made him a nobleman. Soon, however, the emperor and Gulliver fell out over differences concerning the fate of the now helpless Blefuscu. The emperor wanted to reduce the enemy to the status of slaves; Gulliver championed their liberty. The pro-Gulliver forces prevailed in the Lilliputian parliament; the peace settlement was favorable to Blefuscu. But Gulliver was now in disfavor at court.

He visited Blefuscu, where he was received graciously by the emperor and the people. One day, while exploring the empire, he found a ship's boat washed ashore from some wreck. With the help of thousands of Blefuscu artisans, he

repaired the boat for his projected voyage back to his own civilization. Taking some little cattle and sheep with him, he sailed away and was eventually picked up by an English vessel.

Back in England, Gulliver spent a short time with his family before he shipped aboard the *Adventure*, bound for India. The ship was blown off course by fierce winds. Somewhere on the coast of Great Tartary a landing party went ashore to forage for supplies. Gulliver, who had wandered away from the party, was left behind when a gigantic human figure pursued the sailors back to the ship. Gulliver was caught in a field by giants threshing grain that grew forty feet high. Becoming the pet of a farmer and his family, he amused them with his human-like behavior. The farmer's nine-year-old daughter, who was not yet over forty feet high, took special charge of Gulliver.

The farmer displayed Gulliver first at a local market town. Then he took his little pet to the metropolis, where Gulliver was put on show to the great detriment of his health. The farmer, seeing that Gulliver was near death, sold him to the queen, who took a great fancy to the little curiosity. The court doctors and philosophers studied Gulliver as a quaint trick of nature. He subsequently had adventures with giant rats the size of lions, with a dwarf thirty feet high, with wasps as large as partridges, with apples the size of Bristol barrels, and with hailstones the size of tennis balls.

He and the king discussed the institutions of their respective countries, the king asking Gulliver many questions about Great Britain that Gulliver found impossible to answer truthfully without embarrassment.

After two years in Brobdingnag, the land of the giants, Gulliver escaped miraculously when a large bird carried his portable quarters out over the sea. The bird dropped the box containing Gulliver and he was rescued by a ship which was on its way to England. Back home, it

took Gulliver some time to accustom himself once more to a world of normal size.

Soon afterward Gulliver went to sea again. Pirates from a Chinese port attacked the ship. Set adrift in a small sailboat, Gulliver was cast away upon a rocky island. One day he saw a large floating mass descending from the sky. Taken aboard the flying island of Laputa, he soon found it to be inhabited by intellectuals who thought only in the realm of the abstract and the exceedingly impractical. The people of the island, including the king, were so absent-minded they had to have servants following them to remind them even of their trends of conversation. When the floating island arrived above the continent of Balnibari, Gulliver received permission to visit that realm. There he inspected the Grand Academy, where hundreds of highly impractical projects for the improvement of agriculture and building were under way.

Next Gulliver journeyed by boat to Glubbdubdrib, the island of sorcerers. By means of magic, the governor of the island showed Gulliver such great historical figures as Alexander, Hannibal, Caesar, Pompey, and Sir Thomas More. Gulliver talked to the apparitions and learned from them that history books were inaccurate.

From Glubbdubdrib, Gulliver went to Luggnagg. There he was welcomed by the king, who showed him the Luggnaggian immortals, or stuldbruggs—beings who would never die.

Gulliver traveled on to Japan, where he took a ship back to England. He had been away for more than three years.

Gulliver became restless after a brief stay at his home, and he signed as captain of a ship which sailed from Portsmouth in August, 1710, destined for the South Seas. The crew mutinied, keeping Captain Gulliver prisoner in his cabin for months. At length, he was cast adrift in a long boat off a strange coast. Ashore, he came upon and was nearly overwhelmed by disgusting half-human, half-ape creatures who fled in terror at the

approach of a horse. Gulliver soon discovered, to his amazement, that he was in a land where rational horses, the Houyhnhnms, were masters of irrational human creatures, the Yahoos. He stayed in the stable-house of a Houyhnhnm family and learned to subsist on oaten cake and milk. The Houyhnhnms were horrified to learn from Gulliver that horses in England were used by Yahoo-like creatures as beasts of burden. Gulliver described England to his host, much to the candid and straightforward Houyhnhnm's mystification. Such things as wars and courts of law were unknown to this race of intelligent horses. As he did in the other lands he visited, Gulliver attempted to explain the institutions of his native land, but the friendly and

benevolent Houyhnhnms were appalled by many of the things Gulliver told them.

Gulliver lived in almost perfect contentment among the horses, until one day his host told him that the Houyhnhnm Grand Assembly had decreed Gulliver either be treated as an ordinary Yahoo or be released to swim back to the land from which he had come. Gulliver built a canoe and sailed away. At length he was picked up by a Portuguese vessel. Remembering the Yahoos, he became a recluse on the ship and began to hate all mankind. Landing at Lisbon, he sailed from there to England. But on his arrival the sight of his own family repulsed him; he fainted when his wife kissed him. His horses became his only friends on earth.

GUY MANNERING

Type of work: Novel

Author: Sir Walter Scott (1771-1832)

Type of plot: Historical romance

Time of plot: Eighteenth century

Locale: Scotland

First published: 1815

Principal characters:

COLONEL GUY MANNERING, a retired army officer

JULIA MANNERING, his daughter

CAPTAIN BROWN, a soldier

LUCY BERTRAM, an orphan girl

CHARLES HAZLEWOOD, Lucy's suitor

SIR ROBERT HAZLEWOOD, his father

GILBERT GLOSSIN, holder of the Bertram property

DIRK HATTERAICK, a smuggler

MEG MERRILIES, a gipsy

DOMINIE SAMPSON, tutor to the Bertram children

Critique:

Certainly one of the greatest abilities of Sir Walter Scott was his flair for making people seem real, especially those drawn from the lower social ranks. No doubt his human touch was based on his own genuine love for people of all walks of life. In *Guy Mannering*, this familiarity with the ways and foibles of human nature is evident throughout. His peasants, tradesmen, and outcasts are not too ignorant or coarse to have fine sensibilities. Indeed, it was the loyalty of the old gipsy, Meg Merrilies, which was primarily responsible for the happy outcome of this novel. Through these people Scott gave his readers an appreciation of the real values of life.

The Story:

Guy Mannering, a young English gentleman traveling in Scotland, stopped at the home of Godfrey Bertram, Laird of Ellangowan, on the night the first Bertram child, a boy, was born. Mannering, a student of astrology, cast the horoscope of the newborn babe and was distressed to find that the child's fifth, tenth, and twenty-first years would be hazardous. The young Englishman puzzled over the fact that the boy's twenty-first year would correspond with the thirty-ninth year of the

girl Mannering loved, which was the year the stars said would bring her death or imprisonment. An old gipsy, Meg Merrilies, also predicted danger for the new baby. Mannering, not wishing to worry the parents, wrote down his findings and presented them to Mr. Bertram, first cautioning him not to open the packet until the child had passed by one day his fifth birthday. Then he departed.

Young Harry Bertram grew steadily and well. He was tutored and supervised by Dominie Sampson, a teacher and preacher retained by his father; and at times the child was also watched over by the gipsy Meg, who had great love for the boy. The child was four years old when the laird became a justice of the peace and promised to rid the countryside of gypsies and poachers. After he had ordered all gypsies to leave the district, old Meg put a curse on him saying that his own house was in danger of being as empty as were now the homes of the gypsies. On Harry's fifth birthday the prediction came true, for the boy disappeared while on a ride with a revenue officer hunting smugglers. The man was killed and his body found, but there was no trace of the child. All search proving futile, he was at last given up for dead. In her grief, his mother, pre-

maturely delivered of a daughter, died soon afterward.

Seventeen years passed. Old Mr. Bertram, cheated by his lawyer, Gilbert Glossin, was to have his estate sold to pay his debts. Glossin planned to buy the property without much outlay of money, for the law said that when an heir was missing a purchaser need not put up the full price, in case the heir should return and claim his inheritance. Before the sale Guy Mannering returned and tried to buy the property, to save it for the Bertram family, but a delay in the mails prevented his effort and Glossin got possession of the estate. Old Mr. Bertram died before the transaction was completed, leaving his daughter Lucy homeless and penniless.

During these transactions Mannering's past history came to light. Years before he had gone as a soldier to India and there married. Through a misunderstanding he had accused his wife of faithlessness with one Captain Brown, who was in reality in love with Mannering's daughter, Julia. The two men fought a duel and Brown was wounded. Later he was captured by bandits, and Mannering assumed that he was dead. When Mannering's wife died eight months later, the unhappy man, having learned she had not been unfaithful, resigned his commission and returned with his daughter to England.

On learning that he could not buy the Bertram estate and allow Lucy to remain there with the faithful Dominie Sampson, Mannering leased a nearby house for them. He also brought to the house his daughter Julia, after he learned from friends with whom she was staying that she had been secretly meeting an unknown young man. What Mannering did not know was that the man was Captain Brown, who had escaped from his bandit captors and followed Julia to England and later to Scotland. Both Julia and Lucy were unhappy in their love affairs. Lucy loved Charles Hazlewood, but since Lucy had no money Charles' father would not permit their marriage.

Captain Brown, loitering near the

house, met old Meg Merrilies, who took a great interest in him. Once she saved his life, and for his thanks made him promise to come to her whenever she sent for him. A short time later Brown encountered Julia, Lucy, and Charles Hazlewood. Charles, thinking Brown a bandit, pulled a firearm from his clothing. In his attempt to disarm Charles, Brown accidentally discharged the weapon and wounded Charles. Brown fled.

Charles would have made little of the incident, but Glossin, desiring to gain favor with the gentry by whom he had been snubbed since he had bought the Bertram property, went to Sir Robert Hazlewood and offered to apprehend the man who had shot his son. Glossin, finding some papers marked with the name of Brown, used them in his search. He was momentarily deterred, however, when he was called to interview a prisoner named Dirk Hatteraick. Dirk, a Dutch smuggler, was the killer of the revenue officer found dead when the Bertram heir disappeared. Dirk told Glossin that the boy was alive and in Scotland. Because Glossin had planned that kidnaping, many years before, it was to his advantage to have the young man disappear again. He was even more anxious to get rid of the Bertram heir forever when he learned from Dirk that the man was Captain Brown. Brown—or Harry Bertram—would claim his estate, and Glossin would lose the rich property he had acquired for almost nothing. Glossin finally captured Brown and had him imprisoned, after arranging with Dirk to storm the prison and carry Brown off to sea, to be killed or lost.

Old Meg, learning of the plot in some mysterious way, foiled it when she had Harry Bertram rescued. She also secured Mannering's aid in behalf of the young man, whom she had loved from the day of his birth. Bertram was taken by his rescuers to Mannering's home. There his story was pieced together from what he remembered and from the memory of old Dominie Sampson. Bertram could hardly believe that he was the heir to Ellangowan

and Lucy's brother. His sister was overjoyed at the reunion. But it would take more than the proof of circumstances to win back his inheritance from Glossin. Mannerling, Sampson, and Sir Robert Hazlewood, who heard the story, tried to trace old papers to secure the needed proof.

In the meantime old Meg sent Bertram a message reminding him of Brown's promise to come should she need him. She led him into a cave where Dirk was hiding out and there told him her story. She had kidnaped him for Dirk on the day the revenue officer was murdered. She had promised Dirk and Glossin, also one of the gang, not to reveal her secret until the boy was twenty-one years old. Now she felt released from her promise, as that period had passed. She told Bertram to capture Dirk for the hangman, but before

the smuggler could be taken he shot the old gipsy in the heart.

Dirk, taken to prison, would not verify the gipsy's story, and his sullenness was taken as proof of Bertram's right to his inheritance. Glossin's part in the plot was also revealed, and he too was put into prison to await trial. When the two plotters fought in the cell, Dirk killed Glossin. Then Dirk wrote a full confession and cheated the hangman by killing himself. His confession, added to other evidence, proved Bertram's claim, and he was restored to his rightful position. Successful at last in his suit for Julia Mannerling, he settled part of his estate on his sister Lucy and so paved the way for her marriage with Charles Hazlewood. The predictions had come true; Mannerling's work was done.

GUY OF WARWICK

Type of work: Poem

Author: Unknown

Type of plot: Chivalric romance

Time of plot: Tenth century

Locale: England, Europe, the Middle East

First transcribed: Thirteenth century

Principal characters:

GUY, a knight of Warwick

FELICE LA BELLE, Guy's mistress

HERHAUD OF ARDERN, Guy's mentor and friend

ROHAUD, Earl of Warwick

OTROUS, Duke of Pavia

MORGADOUR, a German knight

REIGNIER, Emperor of Germany

SEGYN, Duke of Louvain

ERNIS, Emperor of Greece

LORET, Ernis' daughter

THE SOUDAN OF THE SARACENS

TIRRI, a knight of Gurmoise

ATHELSTAN, King of England

COLBRAND, a Danish giant

Critique:

Guy of Warwick was penned by more of an anthologist than a poet. Undoubtedly French in origin, this metrical romance is made up of episodes from earlier romances, epics, and sagas. The story was frequently rewritten throughout the Middle Ages, later reprinted in many languages, immortalized in a play in 1620, and even adapted into a popular children's adventure story in the nineteenth century. In order to learn of all of Guy of Warwick's adventures, the reader would need to consult the earlier French poems, the English epics, the Irish translations, innumerable exempla, and patches of many other heroic poems and related legends. The best edition of the work is by the late scholar Julius Zupitza (1844-1895), who collated the very early Auchinleck manuscript (believed to have been written 1330-1340) with the most complete manuscript, now preserved in Caius College, Cambridge (c. 1400).

The Story:

It was love for a woman that prompted Guy to inaugurate his long series of re-

markable exploits. Guy, son of the steward to Rohaud, Earl of Warwick, was a very popular and handsome young squire. As the earl's principal cupbearer, he was instructed, on one fateful occasion, to superintend the service of the ladies during dinner. Gazing on Felice la Belle, Rohaud's beautiful and talented daughter, he fell desperately in love with the fair maiden. When he first declared himself to her, he was rejected because of his lowly birth and lack of attainments. Later, however, when from lovesickness he was close to death, Felice, following the advice of an angel, offered him some encouragement. If he became a knight and proved his valor, she would reward him with her hand in marriage.

After receiving knighthood, Sir Guy set out to prove his valor. Accompanied by his mentor, Herhaud of Ardern, he spent an entire year attending tournaments throughout Europe. Pitted against some of the most renowned knights of Christendom, Guy was indomitable; in every encounter he took the prize. His reputation now established, he returned to Warwick to claim his reward from

Felice. This fair lady, however, had decided to raise her standards. After acknowledging his accomplishments, she notified him that he must become the foremost knight in the world before she would marry him.

True to the laws of chivalric love, Guy returned to Europe to satisfy the fancy of his mistress. Again visiting the tournaments, again he was, without exception, victorious. But misfortune awaited him in Italy. His high merit having excited their envy, seventeen knights, led by Otous, Duke of Pavia, laid an ambush for the English champion. Before Guy won the skirmish, two of his closest companions were dead, and his best friend, Herhaud, appeared to be slain. As Guy, himself grievously wounded, began his return journey to England, he was filled with remorse for having allowed the wishes of a haughty lady to lead him to this sad result; but in Burgundy, where he was performing his customary deeds of valor, his spirits were considerably improved by his discovery of Herhaud, alive and disguised as a palmer.

As the two friends continued their journey homeward, they learned that Segyn, Duke of Louvain, was being attacked by Reignier, the Emperor of Germany, who wrongfully claimed the duke's lands. Assembling a small army, Guy defeated two armies that were sent against Segyn. With a larger force, the emperor then encircled the city in which Guy, Segyn, and their followers were quartered. During this blockade Reignier, on a hunting trip, was surprised by Guy, who led the unarmed emperor into the city. There, in the true spirit of chivalry, a rapprochement was brought about between the ruler, Reignier, and his vassal, Segyn.

Soon after rendering these good services to Segyn, Guy found another occasion for the exercise of his talents. Learning that Ernis, Emperor of Greece, was besieged by the mighty forces of the Saracen Soudan, Guy levied an army of a thousand German knights and marched

to Constantinople. Received with joy, he was promised for his efforts the hand of Princess Loret, the emperor's daughter. After repelling one Saracen attack, Guy took the offensive and left on the field fifteen acres covered with the corpses of his enemies. But his greatest threat came from one of his own knights, Morgadour, who had become enamored of Loret. Knowing that the Soudan had sworn to kill every Christian who should fall within his power, Morgadour duped Guy into entering the enemy camp and challenging the Saracen monarch to single combat. Ordered to be executed, the resourceful Guy cut off the Soudan's head, repelled his attackers, and made his escape.

The emperor, because of his great admiration for the English knight, hastened arrangements for the wedding of Guy and Loret. Guy, somehow having forgotten Felice, was agreeable to the plan, until, seeing the wedding ring, he was suddenly reminded of his first love. A true knight, he resolved to be faithful to Felice and to find some excuse for breaking his engagement to Loret. Another altercation with Morgadour ended with Guy's slaying of the treacherous German. Using the pretext that his continued presence in the court might lead to trouble between the Greeks and Germans, Guy took his leave.

Guy planned an immediate return to England, but he was destined to perform further deeds of knight errantry before being reunited with his beloved Felice. While traveling through Lorraine, he met an old friend, Sir Tirri, who was being persecuted by their mutual enemy, Duke Otous. The duke had abducted Tirri's fiancée. Guy wasted no time in rescuing the girl, but Otous did not give up easily. After attempting and failing to defeat Guy on the battlefield, he resorted to foul means and succeeded in capturing both Tirri and his fiancée. Guy, combining trickery with valor, killed the felon duke and freed the lovers.

Just one more incident delayed Guy's

return to England. Unintentionally entering the game preserve of the King of Flanders, he was confronted by the king's son and found himself compelled to kill the dissentious prince. In an ensuing encounter with the wrathful father, Guy was forced to slaughter fourteen knights before he could make his escape. Arriving in his native country, Guy, in accordance with chivalric practice, repaired to the court of King Athelstan. He was honorably received, and almost immediately the king enlisted his services to kill a troublesome dragon. After a long and fierce battle, Guy in triumph carried the monster's head to the king.

Guy's homecoming was the less joyous upon his learning of the death of his parents, but this sorrow was compensated for by his immediate marriage to Felice. They were married only forty days, barely time to conceive a son, when Guy's conscience, troubled over the mischief he had done for the love of a lady, forced him on a penitential pilgrimage. His bereaved wife placed on his finger a gold remembrance ring and sorrowfully watched him depart for the Holy Land.

So great a warrior, however, could not escape his reputation or his duty. He interrupted his devotions to kill an Ethi-

opian giant and to assist Tirri again, this time by slaying a false accuser.

When the pious warrior returned to England he found King Athelstan besieged by King Anlaf of Denmark. It had been agreed that the outcome of the war should be determined by single combat between Colbrand, a Danish giant, and an English champion. In a dream King Athelstan was advised to ask the help of the first pilgrim he met at the entrance of the palace, and the aging Guy of Warwick was that pilgrim. In this last and most famous of his fights Guy, shorn of his weapons, appeared certain of defeat. In his extremity he snatched up a convenient ax, fiercely assailed the giant, cut him to pieces, and thereby saved the English kingdom.

Guy paid one last visit to his own castle, where he discovered Felice engaged in acts of devotion and charity. Without having revealed his identity to her, he went off to the forests of Ardennes. When death was near, he dispatched the gold remembrance to his wife and begged her to supervise his burial. Arriving in time to receive his last breath, the faithful Felice survived him by only fifteen days. She was buried in the same grave as her warrior husband.

GUZMÁN DE ALFARACHE

Type of work: Novel

Author: Mateo Alemán (1547-1613?)

Type of plot: Picaresque romance

Time of plot: Sixteenth century

Locale: Spain and Italy

First published: 1599, 1604

Principal characters:

GUZMÁN DE ALFARACHE, a rogue

A MULETEER

A COOK

A CAPTAIN OF SOLDIERS

DON BELTRAN, Guzmán's uncle

A CARDINAL

A FRENCH AMBASSADOR

SAYAVEDRA, another rogue and Guzmán's friend

GUZMÁN'S FIRST WIFE

GUZMÁN'S SECOND WIFE

Soto, a galley prisoner

Critique:

To readers of Alemán's own day *The Life and Adventures of Guzmán de Alfarache* was a book much more popular than Cervantes' *Don Quixote*, its contemporary. Thirty editions of the novel appeared within six years of its publication and its vogue quickly spread to France and England, where in 1622 James Mabbe translated it into English under the appropriate title of *The Rogue*. Alemán's novel, published in two parts in 1599 and 1604, is typically Spanish: realistic, comic, often coarse. As in other picaresque narratives, Guzmán de Alfarache travels extensively and moves from the highest ranks of society to the lowest, all the while living by his wits and commenting freely on the follies and vices of mankind. Yet Guzmán is not wholly bad; his career is forced upon him by the realization that in his own world he must either trick or be tricked. Being young and high-spirited, he chooses the first course. What sets *Guzmán de Alfarache* apart from other examples of the picaresque novel, however, is the writer's use of philosophical and moralizing digression. Alemán loses no opportunity to comment on human character or behavior, and in his discursive passages he reveals his own outstanding qualities: frankness,

pessimism, broad humor, wit, humility of faith, and practical common sense. It is unfortunate that many modern readers have found his discourses dull or distracting. Viewed as their author intended them, they provide a reading of life itself, an obbligato accompaniment to a story which is, in narrative outline and in character drawing, one of the best and most diverting of the picaresque romances.

The Story:

The ancestors of Guzmán de Alfarache lived in Genoa, upstart noblemen who had grown rich in trade. Like others of his family, Guzmán's father was a dealer on the exchange, resorting even to usury in order to add to his wealth, although he piously heard mass every morning and owned a rosary with beads as large as hazelnuts. His love of money led him into his greatest adventure, for when a partner in Seville became bankrupt and carried away some of the money belonging to Guzmán's father, the Genoese took ship for Spain in an attempt to recover some of his lost property. On the way the ship he sailed in was captured by Moorish pirates and the merchant was sold into slavery in Algiers. Seeing no

other way out of his difficulty, he embraced the faith of Allah and so was able to marry a rich Moorish widow. Secretly, he took possession of her money and jewels and fled with them to Seville. There, after some time, he found his former partner, recovered most of his debt, made his peace with the Church, and settled down to live the life of a gentleman, trading in money for his profit and gambling for his pleasure.

Being prosperous at the time, he bought two estates, one in town, the other at San Juan de Alfarache. One day he saw the mistress of an old knight and fell in love with her. The lady was not unwilling to share her favors between her two lovers, so that Guzmán could say in later life that at the time of his birth he had possessed two fathers. When the old knight died, the woman carried away all his property and a short time later married Guzmán's true father. The merchant did not long survive, but died a bankrupt, impoverished by his gambling and love of rich living. Left penniless, Guzmán decided to seek his fortune elsewhere. Calling himself Guzmán de Alfarache, after his father's country estate, he started out at fourteen to see the world.

Unused to walking, he soon tired and slept supperless that night on the steps of a church not far from Seville. The next morning his way led him to a wretched inn, where the hostess cooked him a breakfast omelet of eggs filled with half-hatched chicks. He ate the mess ravenously, but before he had traveled a league from the inn he became violently ill. A passing muleteer laughed heartily when Guzmán told his story and in his glee he invited the boy to ride with him. As they rode along the muleteer told how the hostess of the inn had tried the same trick on two lively young fellows who had rubbed her face in the omelet and daubed her with soot.

Meanwhile Guzmán and the muleteer had found two friars by the roadside. Since they were on their way to Caçalla,

they were willing to hire two of the carrier's mules. That night the travelers stopped at a village inn where the landlord fed them a freshly-killed young mule instead of veal. The next morning, after discovering the deception, Guzmán and the muleteer threw the whole inn into an uproar. During the confusion two alcaldes appeared and took the rascally landlord into custody. Guzmán and the muleteer left the town in great haste.

Some distance beyond the village they were overtaken by several constables looking for a page who had stolen from his master. Mistaking Guzmán for the page, they seized him, and when the muleteer tried to interfere they bound him as well. After the prisoners had been severely beaten, the constables, convinced of Guzmán's innocence, allowed the travelers to continue on their way. To help Guzmán and the carrier to forget their aching bones, one of the priests told the romantic story of Ozmin and Daraxa, a tale of the Moorish wars.

By the time the story ended they were in sight of Caçalla, where they parted company. For Guzmán's transportation and lodging the muleteer demanded more than the boy could pay. The two friars decided at last upon a fair price, but the reckoning left Guzmán without enough money to buy his dinner that day.

Hungry but ashamed to beg, Guzmán took the road to Madrid. For a time he followed two travelers in the hope that they would offer him some of their dinner when they stopped to eat, but they ignored him. A poor Franciscan friar came by, however, and shared with the boy his loaf of bread and piece of bacon. That night an innkeeper gave Guzmán a bed in a stable and the next morning hired him to feed the horses of the guests. Guzmán soon learned to cheat in measuring oats and straw. Deciding at last that the life was too lazy for him, he left the inn and started once more for Madrid.

His coppers soon spent, he was forced to beg, but with such poor luck that it

was necessary for him to sell the clothes off his back in order to live. By the time he reached Madrid he looked like a scarecrow. Unable to find work because of his poor appearance, he fell in with some beggars who taught him knavery of all kinds.

For a time he became a porter, hiring himself to carry provisions which purchasers had bought at market. In this way he met a cook who persuaded him to turn scullion. Like the other servants, Guzmán learned to steal from his master. One day he took a silver goblet. His mistress, discovering the loss, gave him money to buy another like it. Guzmán returned the goblet and kept the money, which he soon lost at cards. He continued his petty thefts until his master caught him selling provisions and cuffed him out of the house. Then he went back to carrying baskets in the market. Among his customers was a trusting grocer who one day put into his basket more than twenty-five hundred gold reals. Escaping through side streets, Guzmán fled into the country, where he lay hidden until the hue and cry had died down. With his riches he planned to visit his father's kinsmen in Genoa.

When he thought the coast clear, Guzmán headed for Toledo. On the way he fell in with a young man from whom he bought an outfit of clothing. Freshly attired, he lived like a young gentleman of fortune. He had little luck in his gallantries, however, and his love intrigues always ended with his being fleeced or made ridiculous by ladies he courted. He left Toledo with few regrets when he heard that a constable was looking for a young man recently arrived from Madrid.

At Almagro, Guzmán found a company of soldiers on their way to Italy. Hoping to leave his past troubles behind him, he enlisted. Before long he became the captain's crony, and the two spent their nights in gaming and wenching. Finding himself without funds, Guzmán resorted to his old habits of roguery; at the same time he was reduced to serving the captain who had formerly

treated him as an equal. The captain was perfectly willing to profit by Guzmán's wits. In Barcelona they gulled a miserly old jeweler. Guzmán took to him a gold reliquary of the captain's and offered it for sale. After much haggling they agreed upon a price of one hundred and twenty crowns and the jeweler promised to bring the money to the dock. When Guzmán had the coins in his hand, he cut the strings which held the reliquary around his neck and handed the jewel to the old man. Then, after passing the money to a confederate, he shouted that the jeweler was a thief. Because the strings of the reliquary had been cut, and no money was found on Guzmán's person, his story was believed. Guzmán and the captain kept both the money and the jewel.

Having no further use for Guzmán's services, the captain decided to abandon the rogue after the soldiers arrived in Genoa. Turned loose with a single coin, Guzmán applied to his rich relatives for aid. But they refused to receive him and gave him only curses and blows. Don Beltran, his uncle, did take the boy into his house, but only for the purpose of setting the servants on him and having them toss him in a blanket until he was shaken and bruised. The next morning, swearing revenge on his deceitful relative, Guzmán started for Rome.

There he turned professional beggar and lived by his wits, having learned how to make bones appear disjointed and to raise false sores that resembled leprosy or ulcers. Only once was he beaten for his mendacity. One day a kind-hearted cardinal noticed an evil-looking ulcer on Guzmán's leg. Out of pity he had the beggar taken to his own house and given medical attention. The doctor summoned to attend him soon discovered Guzmán's trick, but he kept silent in order to mulct some of the prelate's gold. The sore cured, Guzmán became a page in the cardinal's household. There he lived daintily enough, but he was unable to refrain from stealing conserves and sweetmeats kept in a chest in the cardinal's chamber.

Caught when the lid of the chest fell on his arm, trapping him, he received a beating. Even then the cardinal did not discharge him, but at last the churchman could stand his thieving and gambling no longer and Guzmán was dismissed.

His next employment was in the household of the French ambassador, to whom he was page, jester, and pimp, a rascal whose boisterous pranks helped to clear the ambassador's table of parasites who abused the Frenchman's hospitality. The ambassador, planning an intrigue with the wife of a Roman gentleman, made Guzmán his go-between. Learning that the page had seduced her maid, the matron determined to teach him and his master a lesson. One night, while he waited for her answer to the ambassador, she allowed Guzmán to stand for hours in a drenching rain. Blundering about in the darkness of a backyard, he fell into a pigsty. The next day, dressed in his best, he went to complain to his sweetheart about his treatment. While he was strutting before her, a boar escaped from its pen, ran between his legs, and carried him through the muddy streets of Rome.

Guzmán became the laughingstock of the town. One day, as some urchins were taunting him, another young man came to his assistance. He and his rescuer, a waggish young Spaniard named Sayavedra, became close friends. Anxious to escape ridicule, Guzmán decided to go to Siena to visit a friend named Pompeyo. While he tarried in Rome to make his farewells, he sent his trunks on ahead. Great was his dismay when he arrived in Siena and learned that his trunks, filled with clothing, money, and jewels, had been stolen. Sayavedra had preceded him to Siena, passed himself off as Signor Guzmán, and with his confederates made off with the real Guzmán's valuables. After a search Sayavedra was arrested, but the stolen property could not be recovered; it had passed into the hands of a rich thief-master named Alejandro Bentivoglio. Making the best of a bad

situation, Guzmán refused to bring charges against the wretched Sayavedra.

Since his guest was low in funds, Pompeyo proved only an indifferent host, and at last Guzmán decided to go to Florence. Not far from Siena he overtook Sayavedra again. When the thief begged for pardon, Guzmán was filled with pity for the rascal and readily forgave him. Together they planned to have Guzmán pass as the nephew of the Spanish ambassador, Sayavedra as his page. Being without shame, they played on the credulity of all whom they met in Florence. Guzmán was about to marry a rich young widow when a beggar whom he had formerly known revealed the impostor's true identity, and he and his page were forced to flee the city.

They went next to Bologna, where Guzmán began a suit to recover his property from Bentivoglio. For his pains he was thrown into jail, from which he was released, penniless again, only after he had withdrawn his charges. Aided by Sayavedra, Guzmán cheated two men at cards, and with the money he won they traveled to Milan. In that city they entered into a conspiracy to defraud a wealthy merchant. Although he himself was arrested as a swindler, Guzmán convinced the city officials of the merchant's dishonesty, and a large sum of money gained by their scheme lined the rogues' pockets once more.

About that time Guzmán devised a plan to revenge himself on his Genoese relatives. Arriving in that city, he let it be known that he was Don Juan de Guzmán, a gentleman of Seville, recently come from Rome. Not recognizing the young beggar whom they had cursed and insulted several years before, his relatives outdid themselves to honor their wealthy kinsman. On the pretext that a Castilian gentlewoman of his acquaintance was to be married, he borrowed jewels from Don Beltran to dress the bride, giving in security two trunks which the old man believed filled with silver plate. Pretending

to be temporarily out of funds, he also secured a large loan from a cousin in return for a spurious gold chain. Then, having taken passage with a trusted sea captain, he and Sayavedra sailed for Spain. During the voyage Guzmán was greatly grieved when his friend became delirious with fever and jumped overboard.

Not wishing to tarry in Barcelona, Guzmán went to Saragossa. There he courted an heiress until the jealousy of her other admirers and his unwise dalliance with her kitchenmaid caused him to leave that city and go to Madrid. Eventually he married, only to learn too late that his wife's father was without a fortune. Before long Guzmán himself was declared a bankrupt and imprisoned. His wife died of shame. Disgusted with the world, he decided to study for the Church.

Shortly before he was to take orders he met a handsome woman who became his second wife. They returned to Madrid, where the wife attracted the attentions of so many wealthy men that for a time their affairs prospered, but in the end they were publicly disgraced and banished. From Madrid they went to Seville. Guzmán's mother they found still alive but stricken in years. There he lived by his wits in a household of quarrelsome women until his wife did him a great

favor and ran away with an Italian sea captain. A short time later he and his mother parted in friendly fashion. Later, with the help of a gullible friar, Guzmán became steward to a gentlewoman whose husband was in the Indies. Old habits were too strong for him, and he began to rob his mistress. His thefts being discovered, he was sentenced to the galleys for life.

Because of his smooth tongue and pleasant ways, he was able to make himself a favorite with the officers, thereby arousing the jealousy and hate of his fellow prisoners. When several of them robbed him, the theft was discovered and the culprits were flogged. A short time later the captain's kinsman was robbed, and Guzman, accused by another prisoner named Soto, was beaten until he was almost dead. Guzmán was soon to have his revenge. Discovering Soto's plot to seize the ship and escape to the African coast, he revealed the plan to the captain. Soto and the chief conspirators were executed. The grateful captain struck off Guzmán's chains and gave him full liberty aboard the galley while awaiting the pardon which had been petitioned of the king. Guzmán, repenting the rogue's life he had led, resolved to mend his ways in the future.

HAJJI BABA 'OF ISPAHAN

Type of work: Novel

Author: James Morier (1780-1849)

Type of plot: Picaresque romance

Time of plot: Early nineteenth century

Locale: Persia

First published: 1824

Principal characters:

HAJJI BABA, a rogue

OSMAN AGHA, a Turkish merchant

ZEENAB, a slave girl

Critique:

The Adventures of Hajji Baba of Ispahan is a combination of travel book and rogue story, and it does for Persia very much what Le Sage's *Gil Blas* did for Spain. Persia, even in this day of broad travel, has never been widely viewed by Americans. Moreover, the Persia of the time of Napoleon Bonaparte was a Persia that has now disappeared. Customs and manners are as much a part of Morier's entertaining narrative as the picaresque humor of Hajji Baba's adventures and the satire of the rogue's shrewd comments on human nature.

The Story:

Hajji Baba was the son of a successful barber of Ispahan. By the time he was sixteen he had learned the barber's trade, as well as a store of bazaar tales and quotations from the Persian poets. With these he entertained the customers who came to his father's shop, among them a wealthy Turkish merchant named Osman Agha, who was on his way to Meshed to buy goatskins of Bokhara. So taken was this merchant with Hajji Baba that he begged the young man to accompany him on the journey. With his father's blessing and a case of razors, Hajji Baba set out with his new patron.

Before the caravan had been many days on its way it was attacked by a band of Turcoman robbers. Osman Agha had prudently sewed fifty gold ducats in the skullcap under his turban, but when the caravan was captured he was stripped of his finery and the skullcap was tossed in a corner of the robber chief's tent.

The robbers spared Hajji Baba's life when they learned he was a skilled barber, and he became a favorite of the wife of the chief. One day he persuaded the foolish woman to let him borrow Osman Agha's cap. He ripped the gold pieces from the lining and hid them, against the time when he might escape from his captors. Osman Agha had been sold to some camel herders.

Hajji Baba traveled with the robbers on their raids throughout the region. One of these raids was on Ispahan itself, from which the robbers carried away a rich booty. But at the division of the spoils, Hajji Baba got only promises and praise.

One day the robbers encountered the armed escort of a Persian prince. When the others fled, Hajji Baba gladly allowed himself to be taken prisoner by the prince's men. They mistook him for a Turcoman, however, and cruelly mistreated him, stripping him of his clothes and his hidden gold. When he complained to the prince, the nobleman sent for the guilty ones, took the money from them, and then kept the gold himself.

Hajji Baba went with the prince and his train to Meshed, where he became a water vendor, carrying a leather bag filled with dirty water which he sold to pilgrims with assurances that it was holy water blessed by the prophet. With money so earned, he bought some tobacco which he blended with dung and then peddled through the streets of the holy city. His best customer, Dervish Sefer, introduced him to other dervishes. They

applauded Hajji Baba's shrewdness and enterprise and invited him to become one of their number. But one day a complaint was lodged against him on account of the bad tobacco he sold, and the authorities beat his bare feet until he lost consciousness. Having in the meantime saved a small amount of money, he decided to leave Meshed, which seemed to him an ill-omened city.

He set out on his way to Teheran. On the road a courier overtook him and asked him to read some letters the messenger was carrying. One was a letter from a famous court poet, commanding the bearer to officials high at court. Hajji Baba waited until the courier was fast asleep, took the messenger's horse, and rode away to deliver the courier's letters. Through these stolen credentials he was able to obtain a position of confidence with the court physician.

Hajji Baba remained with the physician, even though his post brought him no pay. He soon found favor with Zeenab, the physician's slave, and sought her company whenever he could do so without danger of being caught. Then the shah himself visited the physician's establishment and received Zeenab as a gift. Hajji Baba was disconsolate, but he was soon made happy by a new appointment, this time to the post of sub-lieutenant to the chief executioner of the shah. Again he received no pay, for he was supposed to get his money as other members of the shah's entourage did, by extortion. It was soon discovered that Zeenab was in a condition which could only be regarded as an insult to the shah's personal honor, and Hajji Baba was summoned to execute the girl. Soon afterward suspicion fell on him for his own part in the affair, and he fled to the holy city of Koom.

In Koom he pretended to be a priest. The shah made a pilgrimage to the city, and during his visit the chief priest presented Hajji Baba's petition to the ruler. Hajji Baba explained that he had acted in all innocence because he had no idea

of the high honor to be conferred upon Zeenab. The shah reluctantly pardoned Hajji Baba and allowed him to return to Ispahan.

He arrived to discover that his father had died and that his fortune had disappeared. Hajji Baba sold his father's shop and used the money to set himself up as a learned scribe. Before long he found service with Mollah Nadan, a celebrated priest, who planned to organize an illegal but profitable marriage market. Hajji Baba was supposed to find husbands for women the mullah would provide. When Hajji Baba visited the three women for whom he was supposed to find husbands, he discovered them all to be ugly old hags, one the wife of his former master, the physician, who had recently died. Later, Hajji Baba discovered his first master, Osman Agha, who had finally escaped from the Turcomans and regained some of his fortune. Hajji Baba tricked Agha into marrying one of the three women.

Mollah Nadan undertook to gain favor by punishing some Armenians during a drought, but he incurred the shah's wrath and he and Hajji Baba were driven from the city. Mollah Nadan's property was confiscated. Hajji Baba stole back into the city to see if any of the mullah's property could be saved, but the house had been stripped. He went to visit the baths, and there he discovered Mollah Bashi, who had been taken with a cramp and had drowned. Hajji Baba was afraid that he would be accused of murder, as Mollah Bashi had helped to bring about Mollah Nadan's ruin. But the slave attendant failed to recognize Hajji Baba in the darkness and Hajji Baba escaped, dressed in the mullah's robes. On the horse of the chief executioner he set out to collect money owed to Mollah Bashi. In the clothes of the mullah and riding a fine horse, he cut a dashing figure until he met Mollah Nadan and was persuaded to change robes with him. Mollah Nadan was arrested and charged with the death

of Mollah Bashi. Hajji Baba, who had kept the money he had collected, decided to become a merchant.

He encountered the caravan of the widow of Mollah Bashi. She was taking her husband's body to Kerbelai for holy burial. When the leader of the caravan revealed that Hajji Baba was suspected of the murder, he began to fear for his life. But about that time a band of marauders attacked the caravan, and in the confusion Hajji Baba escaped. In Bagdad he reëncountered his old master, Osman Agha, and with him proceeded to invest the money he had available. He bought pipe sticks and planned to sell them at a profit in Constantinople.

There a wealthy widow sought him out and he decided to marry her, first, however, intimating that he was as wealthy as she. He married her and began to live on her income. But his old bazaar friends, jealous of his good

luck, betrayed him to his wife's relatives. Thrown out as an imposter, he was obliged to seek the help of the Persian ambassador. The ambassador advised him not to seek revenge upon his former wife's relatives, as they would surely murder him in his bed. Instead, he found use for Hajji Baba in an intrigue developing among representatives of England and France. Hajji Baba was employed as a spy to find out what the foreign emissaries sought in the shah's court.

Here at last Hajji Baba found favor. He discovered that his life among cut-throats and rogues had admirably fitted him for dealing diplomatically with the representatives of foreign countries, and he was finally made the shah's representative in his own city of Ispahan. He returned there with considerable wealth and vast dignity, to lord it over those who had once thought his station in life far below their own.

HAKLUYT'S VOYAGES

Type of work: Travel narratives
Author: Richard Hakluyt (c. 1553-1616)
Type of plot: Adventure and exploration
Time of plot: c. 517 to 1600
Locale: The known world
First published: 1589

Critique:

This work is an anthology of the explorations and travels of British adventurers down to the author's own time. The accounts are bold and vigorous, usually giving only the main events of the journeys, many of them written by the men who made the voyages. Published by Hakluyt in refutation of a French accusation that the English were insular and spiritless, the book is of value in several lights. It gives faithful accounts of many sixteenth-century exploratory journeys; it is an index to the temper of Elizabethan England; and it reflects the enthusiasm for travel literature which was so prevalent at the time of the original publication.

The Stories:

The first group of voyages give thirty-eight accounts of travel and exploration made by Britons up to the end of the sixteenth century. The first stories go back to the medieval ages, for the narrative which begins the work is that of a probably mythical voyage by King Arthur of Britain to Iceland and the most northern parts of Europe in 517.

The first ten narratives deal with voyages made before 1066, the year of the Norman Conquest. They include such journeys as the conquest of the isles of Man and Anglesey by Edwin, King of Northumberland, in 624, the trips of Octher into Norway and Denmark in 890 and 891, the voyage of Wolstan into Danish waters in the tenth century, the voyage of King Edgar, with four thousand ships, about the island of Britain, and the journey of Edmund Ironside from England to Hungary in 1017.

The other voyages described are those taken after the Norman Conquest. The first of these is an account of a marvelous journey made by a company of English noblemen to escort the daughter of King Harold to Russia, to marry the Duke of Russia in 1067. The next account is of the surprising journey of an unknown Englishman who traveled as far into Asia as Tartaria in the first half of the thirteenth century.

One notable voyage describes the adventures of Nicolaus de Linna, a Franciscan friar, to the northern parts of Scandinavia. The twenty-second voyage was that of Anthony Jenkinson who traveled to Russia from England in order to return Osep Napea, the first ambassador from Muscovia to Queen Mary of England, to his own country in 1557.

Surprisingly, almost half of the journeys described in this first collection are those made to Russia by way of the Arctic Ocean, around northern Scandinavia. It is not ordinarily realized that there was any traffic at all between England and Russia at that time, because of the difficulty of both water and land transportation between the two countries.

The final narrative of the first group tells of the greatest event of Elizabethan England, the meeting of the British fleet with the great Armada which Philip II of Spain had sent to subdue England and win for Spain the supremacy of the seas.

The second group of voyages describe trips taken to the region of the Straits of Gibraltar and the countries surrounding the Mediterranean Sea. Eleven of

these accounts describe trips made before the Norman Conquest in 1066 and fifty-two describe trips made after that date. The earliest story is that of Helena, the wife of a Roman emperor and a daughter of Coelus, one of the early kings of Britain. Helena, famous as the mother of Constantine the Great, who made Christianity the official religion of Rome, traveled to Jerusalem in 337 because of her interest in the early Christian church. She built several churches there and brought back to Europe a collection of holy relics. One of the relics was a nail reputed to be from the True Cross. It was incorporated some time later into the so-called Iron Crown of Lombardy.

Another voyage which took place before the Norman Conquest was that of a man named Erigena, who was sent by Alfred, King of the West Saxons, to Greece. Alfred was one of the most cultured of British kings in pre-medieval times and very much interested in the classic civilizations. His emissary, Erigena, went as far as Athens in 885, a long voyage for those ancient times.

Several of the post-Conquest voyages were trips made by Englishmen to help in the recovery of Jerusalem from the Saracens during the Crusades. Among the best known are those of Richard the First, often called the Lion-Hearted, and of Prince Edward, son of Henry III, who went to Syria in the last half of the thirteenth century.

Another story is a narrative of the voyage of the English ship, *Susan*, which took William Hareborne to Turkey in 1582. Hareborne was the first ambassador sent by a British monarch to the ruler of Turkey, who was at that time Murad Khan.

Another interesting voyage was that of Ralph Fitch, a London merchant. Between the years 1583 and 1591 he traveled to Syria, to Ormuz, to Goa in the East Indies, to Cambia, to the River Ganges, to Bengala, to Chonderi, to Siam, and thence back to his homeland. It was rare for people to travel, even in

the spice trade, as far as did merchant Fitch during the sixteenth century.

A third group of voyages are accounts connected with the exploration and discovery of America. The first account is of a voyage supposedly made to the West Indies in 1170 by Madoc, the son of Owen Guined, a prince of North Wales. It is also recorded that in February of 1488 Columbus offered his services to Henry VII of England and petitioned that monarch to sponsor a voyage to the westward seas for the purpose of discovering a new route to the East Indies. Bartholomew, brother of Columbus, repeated the request a year later, but was refused a second time by the English king.

Several voyages described are those made to America for the purpose of discovering a Northwest Passage to the Orient. The early voyage of Cabot is among them, as well as the voyages of Martin Frobisher and John Davis. Frobisher made three voyages in search of the Northwest Passage, in the three successive years between 1576 and 1578. John Davis also made three fruitless efforts to find the passage in the years from 1585 to 1587. All of these were an important part of the colonial effort in Hakluyt's own time.

Several exploratory trips to Newfoundland and the Gulf of the St. Lawrence River are also related, the earliest the voyage of Sir Humphrey Gilbert to Newfoundland. The ship *Grace* of Bristol, England, also made a trip up the Gulf of St. Lawrence, as far as Assumption Island. There are also accounts of trips made by explorers of other European nations in the New World, such as the journeys made in Canada as far as Hudson's Bay by Jacques Cartier in 1534 and 1535.

There are full accounts of all the voyages made to Virginia in the sixteenth century and the two unsuccessful attempts by Sir Walter Raleigh to found a colony there in 1585 and in 1587.

Another group of stories tell of both English and Spanish explorations of the

Gulf of California. The voyage of Francis Drake is given, particularly that part of his around-the-world trip during which he sailed up the western coast of America to a point forty-three degrees north of the equator and landed to take possession of what he called Nova Albion, in the name of his monarch, Queen Elizabeth, thus giving the British a claim to that part of the New World.

Also described is a voyage taken under orders of the viceroy of New Spain by Francis Gualle. Gualle crossed the Pacific Ocean to the Philippine Islands, where he visited Manila. From there he went to Macao in the East Indies and to Japan, and returned from the Orient to Acapulco, Mexico, in the 1580's.

Another group of stories contain short accounts of trips by Englishmen to var-

ious parts of Spanish America. Among these were trips to Mexico City as early as 1555, barely a quarter of a century after it had been conquered by Cortez, as well as to the Antilles Islands in the West Indies, to Guiana, to the coast of Portuguese Brazil, to the delta of the Rio Plata, and to the Straits of Magellan.

Every schoolboy knows the stories of the first two voyages made to the Straits of Magellan and thence around the world, first by Magellan himself and then by Sir Francis Drake. The third man to sail through the Straits and then to proceed around the world is one of the forgotten men of history. Hakluyt gave the credit for this trip to Thomas Cavendish, an Englishman who circled the globe in the years 1586 to 1588.

THE HAMLET

Type of work: Novel

Author: William Faulkner (1897- 1962)

Type of plot: Psychological realism

Time of plot: Late nineteenth century

Locale: Mississippi

First published: 1940

Principal characters:

WILL VARNER, chief property owner in Frenchman's Bend

JODY, his son

EULA, his daughter

V. K. RATLIFF, a sewing machine salesman

AB SNOPES, a newcomer to Frenchman's Bend

FLEM SNOPES, his son

ISAAC SNOPES, an idiot relative

MINK SNOPES, another relative

LABOVE, schoolteacher at Frenchman's Bend

HENRY ARMSTID, a farmer

Critique:

Although more like a collection of long short stories than an integrated novel, this book displays Faulkner's genius in presenting the ironic humor in the folk legends of Mississippi. Yet Faulkner makes these tall tales, in spite of their definite locale, seem characteristic of almost any section of rural America. Some of the incidents are strung out over too many pages, but the author's skillful style carries them along successfully. He withholds the climax, the final irony of each episode, until the tale is fully exploited. In Flem Snopes, Faulkner has created one of his major characters—a man who is stubborn, arrogant, and ruthless in his drive for property and power.

The Story:

In his later years Will Varner, owner of the Old Frenchman place and almost everything else in Frenchman's Bend, began to turn many of his affairs over to his thirty-year-old son Jody. One day, while Jody sat in the Varner store, he met Ab Snopes, a newcomer to town, and Ab arranged to rent one of the farms owned by the Varners. Jody then found out from Ratliff, a salesman, that Ab had been suspected of burning barns on other farms

where he had been a tenant. Jody and his father concluded that Ab's unsavory reputation would do them no harm. Jody became afraid, however, that Ab might burn some of the Varner property; as a sort of bribe, he hired Ab's son, Flem, to clerk in the store.

From Ratliff came the explanation of why Ab was soured on the world. Ab's principal grievance grew out of a horse-trading deal he once made with Pat Stamper, an almost legendary trader. Ab drove a mule and an old horse to Jefferson and, before showing them to Stamper, he skillfully doctored up the old nag. Stamper swapped Ab a team of mules that looked fine, but when Ab tried to drive them out of Jefferson the mules collapsed. To get back his own mule Ab spent the money his wife had given him to buy a milk separator. Stamper also forced him to purchase a dark, fat horse that looked healthy but rather peculiar. On the way home Ab ran into a thunderstorm and the horse changed from dark to light and from fat to lean. It was Ab's old horse, which Stamper had painted and then fattened up with a bicycle pump.

Will Varner's daughter, Eula, was a

plump, sensuous girl who matured early. The new schoolteacher, Labove, fell in love with her the first day she came to the schoolhouse. An ambitious young man, Labove rode back and forth between Frenchman's Bend and the University, where he studied law and played on the football team. One day he attempted to seduce Eula after school had been dismissed; he failed and later was horrified to discover that Eula did not even mention the attempt to Jody. Labove left Frenchman's Bend forever.

As she grew older Eula had many suitors, the principal one being Hoacke McCarron, who literally fought off the competition. When the Varners found out that Eula was pregnant, McCarron and two other suitors left for Texas. Flem Snopes then stepped in, married Eula, and went off on a long honeymoon.

The Snopes clan which had gathered in the wake of Ab and Flem began to have troubles within the family. The idiot boy, Isaac, was neglected and mistreated; when he fell in love with a cow, his behavior became a town scandal. Mink Snopes, another relative, was charged with murdering Jack Houston, who had impounded Mink's wandering cattle. Flem stayed away from town throughout this trouble. When Mink was brought to trial, Flem, who might have helped him, ignored the whole case. Mink was sent to jail for life.

Flem came back from his honeymoon accompanied by Buck Hipps, a Texan, and a string of wild, spotted horses. The Texan arranged to auction off these horses to farmers who had gathered from miles around. To start things off, the Texan gave one horse to Eck Snopes, provided that Eck would make the first bid on the next one. At this point Henry Armstid and his wife drove up. Henry, in spite of his wife's protests, bought a horse for five dollars. By dark all but three of the horses had been sold, and Henry was anxious to claim his purchase. He and his wife were almost killed in trying to rope their pony. Hipps wanted to return the Armstids'

money. He gave the five dollars to Henry's wife, but Henry took the bill from her and gave it to Flem Snopes. Hipps told Mrs. Armstid that Flem would return it to her the next day.

When the other purchasers tried to rope their horses, the spotted devils ran through an open gate and escaped into the countryside. Henry Armstid broke his leg and almost died. Eck Snopes chased the horse that had been given him and ran it into a boarding-house. The horse escaped from the house and ran down the road. At a bridge it piled into a wagon driven by Vernon Tull and occupied by Tull's wife and family. The mules pulling the wagon became excited and Tull was jerked out of the wagon onto his face.

The Tulls sued Eck Snopes for the damages done to Vernon and to their wagon; the Armstids sued Flem for damages to Henry and for the recovery of their five dollars. The justice of the peace was forced to rule in favor of the defendants. Flem could not be established as the owner of the horses, and Eck was not the legal owner of a horse that had been given to him.

One day Henry Armstid told Ratliff that Flem was digging every night in the garden of the Old Frenchman place, which Flem had acquired from Will Varner. Ever since the Civil War there had been rumors that the builder of the house had buried money and jewels in the garden. Henry and Ratliff took a man named Bookwright into their confidence and, with the aid of another man who could use a divining rod, they slipped into the garden after Flem had quit digging. After locating the position of buried metal, they began digging, and each unearthed a bag of silver coins. They decided to pool their resources and buy the land in a hurry. Ratliff agreed to pay Flem an exorbitant price. At night they kept on shoveling, but they unearthed no more treasure. Ratliff finally realized that no bag could remain intact in the ground for thirty years. When he and Bookwright examined the silver coins, they found the

money had been minted after the Civil War.

But Armstid, now totally out of his mind, refused to believe there was no treasure. He kept on digging, day and night. People from all over the county

came to watch his frantic shoveling. Passing by on his way to Jefferson, Flem Snopes paused only a moment to watch Henry; then with a flip of the reins he drove his horses on.

HAMLET, PRINCE OF DENMARK

Type of work: Drama

Author: William Shakespeare (1564-1616)

Type of plot: Romantic tragedy

Time of plot: c. 1200

Locale: Elsinore, Denmark

First presented: 1602

Principal characters:

HAMLET, Prince of Denmark

THE GHOST, Hamlet's father, former King of Denmark

CLAUDIUS, the present king

GERTRUDE, Hamlet's mother

POLONIUS, a courtier

OPHELIA, his daughter

LAERTES, his son

Critique:

Whether *Hamlet* is considered as literature, as philosophy, or simply as a play, its great merit is generally admitted; but to explain in a few words the reasons for its excellence would be an impossible task. The poetry of the play is superb; its philosophy, although not altogether original with Shakespeare, is expressed with matchless artistry. The universality of its appeal rests in large measure on the character of Hamlet himself. Called upon to avenge his father's murder, he was compelled to face problems of duty, morality, and ethics, which have been the concern of men throughout the ages. In Hamlet himself are mirrored the hopes and fears, the feelings of frustration and despair, of all mankind.

The Story:

Three times the ghost of Denmark's dead king had stalked the battlements of Elsinore Castle. On the fourth night Horatio, Hamlet's friend, brought the young prince to see the specter of his father, two months dead. Since his father's untimely death, Hamlet had been grief-stricken and in an exceedingly melancholy frame of mind. The mysterious circumstances surrounding the death of his father had perplexed him; then too, his mother had married Claudius, the dead king's brother, much too hurriedly to suit Hamlet's sense of decency.

That night Hamlet saw his father's

ghost and listened in horror to what it had to say. He learned that his father had not died from the sting of a serpent, as had been supposed, but that he had been murdered by his own brother, Claudius, the present king. The ghost added that Claudius was guilty not only of murder but also of incest and adultery. But the spirit cautioned Hamlet to spare Queen Gertrude, his mother, so that heaven could punish her.

The ghost's disclosures should have left no doubt in Hamlet's mind that Claudius must be killed. But the introspective prince was not quite sure that the ghost was his father's spirit, for he feared it might have been a devil sent to torment him. Debating with himself the problem of whether or not to carry out the spirit's commands, Hamlet swore his friends, including Horatio, to secrecy concerning the appearance of the ghost, and in addition told them not to consider him mad if from then on he were to act queerly.

Meanwhile Claudius was facing not only the possibility of war with Norway, but also, and much worse, his own conscience, which had been much troubled since his hasty marriage to Gertrude. In addition, he did not like the melancholia of the prince, who, he knew, resented the king's hasty marriage. Claudius feared that Hamlet would take his throne away from him. The prince's strange

behavior and wild talk made the king think that perhaps Hamlet was mad, but he was not sure. To learn the cause of Hamlet's actions—madness or ambition—Claudius commissioned two of Hamlet's friends, Rosencrantz and Guildenstern, to spy on the prince. But Hamlet saw through their clumsy efforts and confused them with his answers to their questions.

Polonius, the garrulous old chamberlain, believed that Hamlet's behavior resulted from lovesickness for his daughter, Ophelia. Hamlet, meanwhile, had become increasingly melancholy. Rosencrantz and Guildenstern, as well as Polonius, were constantly spying on him. Even Ophelia, he thought, had turned against him. The thought of deliberate murder was revolting to him, and he was constantly plagued by uncertainty as to whether the ghost were good or bad. When a troupe of actors visited Elsinore, Hamlet saw in them a chance to discover whether Claudius were guilty. He planned to have the players enact before the king and the court a scene like that which, according to the ghost, took place the day the old king died. By watching Claudius during the performance, Hamlet hoped to discover for himself signs of Claudius' guilt.

His plan worked. Claudius became so unnerved during the performance that he walked out before the end of the scene. Convinced by the king's actions that the ghost was right, Hamlet had no reason to delay in carrying out the wishes of his dead father. Even so, Hamlet failed to take advantage of his first real chance after the play to kill Claudius. He came upon the king in an attitude of prayer, and could have stabbed him in the back. Hamlet did not strike because he believed that the king would die in grace at his devotions.

The queen summoned Hamlet to her chamber to reprimand him for his insolence to Claudius. Hamlet, remembering what the ghost had told him, spoke to

her so violently that she screamed for help. A noise behind a curtain followed her cries, and Hamlet, suspecting that Claudius was eavesdropping, plunged his sword through the curtain, killing old Polonius. Fearing an attack on his own life, the king hastily ordered Hamlet to England in company with Rosencrantz and Guildenstern, who carried a warrant for Hamlet's death. But the prince discovered the orders and altered them so that the bearers should be killed on their arrival in England. Hamlet then returned to Denmark.

Much had happened in that unhappy land during Hamlet's absence. Because Ophelia had been rejected by her former lover, she went mad and later drowned. Laertes, Polonius' hot-tempered son, returned from France and collected a band of malcontents to avenge the death of his father. He thought that Claudius had killed Polonius, but the king told him that Hamlet was the murderer and even persuaded Laertes to take part in a plot to murder the prince.

Claudius arranged for a duel between Hamlet and Laertes. To allay suspicion of foul play, the king placed bets on Hamlet, who was an expert swordsman. At the same time, he had poison placed on the tip of Laertes' weapon and put a cup of poison within Hamlet's reach in the event that the prince became thirsty during the duel. Unfortunately, Gertrude, who knew nothing of the king's treachery, drank from the poisoned cup and died. During the contest, Hamlet was mortally wounded with the poisoned rapier, but the two contestants exchanged foils in a scuffle, and Laertes himself received a fatal wound. Before he died, Laertes was filled with remorse and told Hamlet that Claudius was responsible for the poisoned sword. Hesitating no longer, Hamlet seized his opportunity to act, and fatally stabbed the king. Then the prince himself died. But the ghost was avenged.

A HANDFUL OF DUST

Type of work: Novel

Author: Evelyn Waugh (1903-)

Type of plot: Social satire

Time of plot: Twentieth century

Locale: England

First published: 1934

Principal characters:

TONY LAST, owner of Hetton Abbey

BRENDA LAST, his wife

JOHN, their son

MRS. BEAVER, an interior decorator

JOHN BEAVER, her son

JOCK GRANT-MENZIES, Tony's friend

DR. MESSINGER, an explorer

TODD, a half-caste trader who loved Dickens

Critique.

This novel, which portrays the decline of the English landed aristocracy, is full of foolish people who find their lives to be no more than "a handful of dust." The contrasts between the Gothic magnificence of Hetton Abbey, the lives of Brenda and Tony, and the aspirations of the successors to Tony's property, are effective instruments for bringing out the meaning of the story. The author writes finished dialogue; the narrative moves smoothly from beginning to end.

The Story:

John Beaver lived in London with his mother, an interior decorator. Beaver was a worthless young man of twenty-five who moved in the social circles of his mother's wealthy customers. He was not well liked, but he was often invited to parties and weekends to fill a space made vacant at the last moment.

One weekend Beaver was invited to Hetton Abbey by its young owner, Tony Last. Tony lived in the old Gothic abbey with his wife, Brenda, and his young son, John. It was Tony's dream that some day he would restore his mansion to its former feudal glory. Brenda was bored with her husband's attachment to the past, however; she found relief in her weekly trips to London.

Beaver's stay at Hetton Abbey was rather dull, but Brenda liked him and did her best to entertain him. On her next trip to London she saw him again and asked him to take her to a party. At first Beaver seemed reluctant; then he agreed to escort her.

Beaver and Brenda left the party early, creating some idle gossip. In a way, the gossips were correct, for Brenda had definitely decided to have an affair with Beaver. She returned home to the unsuspecting Tony and told him that she was bored with life in the country. She said that she wanted to take some courses in economics at the university in London. Tony, feeling sorry for her, allowed her to rent a one-room flat in a building owned by Mrs. Beaver. Brenda moved to London and returned to Hetton Abbey only on weekends.

One day, when Tony went to London on impulse, he found that his wife already had engagements. He was forced to spend the evening getting drunk with his bachelor friend, Jock Grant-Menzies.

Tony's escapade bothered his conscience so much that when Brenda returned for the weekend she was able to persuade him to let Mrs. Beaver redecorate in modern style one of the rooms of the old house.

Brenda's conscience bothered her also. She tried to interest Tony in a girl she brought down for a weekend, but it was no use. He only wanted to have his wife back home. However, he still trusted her and suspected nothing of her intrigue in London.

Things might have gone on that way indefinitely if young John Last had not been killed by a horse while he was fox hunting. Tony sent Jock up to London to break the news to Brenda. At first Brenda thought that Jock was speaking of John Beaver's death, for he was out of town. When she learned the truth, she was relieved, realizing for the first time how much she cared for Beaver.

With young John dead, she felt that nothing held her to Tony any longer. She wrote, telling him everything, and asked for a divorce. Stunned, Tony could not believe that Brenda had been false to him. At last he consented to spend a weekend at Brighton with another woman to give her grounds for divorce.

Brenda's family was against the divorce and attempted to prevent it. Then, when they saw that the divorce would go through, they tried to force Tony to give Brenda more alimony than he had planned. He refused, for he could raise more money only by selling Hetton Abbey. The proposal angered him so much that he changed his mind about the divorce. He would not set Brenda free.

Tony, wishing to get away from familiar faces, accompanied an explorer, Dr. Messinger, on an expedition to find a lost city in the South American jungles. During the voyage across the Atlantic Tony had a short affair with a young French girl from Trinidad. But when she learned that he was married she would have nothing more to do with him.

Once the explorers had left civilization behind them, Tony found himself thinking of what was going on in London. He did not enjoy jungle life at all; insect bites, vermin, and vampire bats made sleep almost impossible.

When Negro boatmen had taken Tony

and Dr. Messinger far up the Demarara River, they left the explorers in the hands of Indian guides. Then the expedition struck out into unmapped territory.

Meanwhile, back in London, Brenda no longer found Beaver an ardent lover. He had counted strongly on getting a considerable amount of money when he married Brenda; now Brenda could get neither the money nor a divorce.

Brenda began to grow desperate for money. She asked Mrs. Beaver for a job, but Mrs. Beaver thought that it would not look well for her to employ Brenda. A short time later Beaver decided to accompany his mother on a trip to California.

At last Tony and Dr. Messinger came to a river they believed must flow into the Amazon, and they ordered the Indians to build canoes. The Indians obeyed, but they refused to venture down the river. There was nothing for the white men to do but to continue the journey without guides. Soon after they set out Tony came down with fever. Dr. Messinger left him on shore and went on alone to find help, but the explorer drowned when his boat capsized. Tony in his delirium struggled through the jungle and came by chance to the hut of a trader named Todd, who nursed him back to health but kept him a prisoner. Tony was forced to read the novels of Dickens aloud to his captor. When some Englishmen came in search of Tony, the trader made them believe his captive had died of fever. Tony faced lifelong captivity to be spent reading over and over Dickens' novels to the illiterate half-caste, for no white man could travel in the jungle without native help.

Beaver left for California. Brenda knew that their affair was over. No news came from Tony in South America. Without his permission, Brenda could not draw upon the family funds.

Then Tony was officially declared dead, and Hetton Abbey became the property of another branch of the Last family. The new owner of Hetton Abbey

bred silver fox. Although he had even fewer servants than his predecessor and had shut off most of the house, he still dreamed that some day Hetton Abbey would again be as glorious as it was in the days of Cousin Tony.

He erected a memorial to Tony at Hetton Abbey, but Brenda was unable to attend its dedication. She was engaged elsewhere with her new husband, Jock Grant-Menzies.

HANDLEY CROSS

Type of work: Novel

Author: Robert Smith Surtees (1803-1864)

Type of plot: Humorous satire

Time of plot: Nineteenth century

Locale: England

First published: 1843; enlarged 1854

Principal characters:

JOHN JORROCKS, a wealthy grocer

MRS. JORROCKS, his wife

BELINDA, his niece

PICC, his huntsman

CAPTAIN DOLEFUL, a master of ceremonies

Critique:

Handley Cross is a fairly typical example of nineteenth-century English sporting tales. The novel contains little plot and little attempt at dramatic motivation, but to an enthusiastic fox hunter *Handley Cross* is fascinating because of its gusty hunting tales and the single-minded devotion of its characters to the sport. Jorrocks, appearing in a number of Surtees' works, is dear to devotees of the hard-riding, hard-drinking sporting set.

The Story:

For years Michael Hardy had been the leader of the hunt in Sheepwash Vale. While he did not pay quite all the expenses of the sport, his personality and vigor kept fox hunting popular in the district. Michael was one of the old school; his hounds were unkennelled and boarded here and there, and the horses were mostly pickups. At his death it seemed that fox hunting could no longer be accounted an attraction in the country.

There were some other difficulties. The village of Handley Cross was rapidly growing. Having discovered by chance the curative values of the local spring, a reprobate physician named Swizzle had set up as a spa doctor, and in a few years Handley Cross became a fashionable watering place. Swizzle was a perfect doctor for many people. He invariably prescribed game pie and rare beef for his patients, and advised two

quarts of port wine at dinner. He became a familiar sight in the village, as he buttonholed his patients on the street and inspected their coated tongues and gouty joints. With this new fame as a health resort hotels and souvenir stands sprang up to bring life to the sleepy village.

But there is no good proposition without competition. Another shady practitioner, a sanctimonious doctor named Mello, moved in. He bought land with a small spring on it, poured epsom salts in the water every night, and set up a rival establishment. In no time the town was divided into Melloites and Swizzletes. The important change, however, was in the social life of Handley Cross.

Captain Doleful, a lean, hypocritical half-pay captain, appointed himself master of ceremonies for the town. With the help of august Mrs. Barnington, the social arbiter of the fashionable set, balls and teas soon became popular and social eminence became the goal of the visiting gentry.

In a resort so fashionable it was unthinkable not to have a hunt club. Captain Doleful and some other worthies attempted to carry on after Michael Hardy died, but their efforts were unsuccessful. For one thing, the leaders of the hunt rode in gigs, conveyances unthinkable in Hardy's day. In addition, the townspeople were too poor or too parsimonious to hire a whipper-in and a huntsman. Worst of all, subscribers

to the hunt were often slow in paying; soon there were not enough funds to pay for damage done to crops and fences.

The fashionables decided that the only solution was a real master of the hunt, one not too elegant for a small spa but rich enough to pay the difference between subscriptions and expenses. A committee headed by Captain Doleful and the secretary Fleeceall decided to invite John Jorrocks, whose fame had spread far, to become master of the hunt. Accordingly a letter was sent, and the negotiations were soon brought to a conclusion, for Jorrocks was an easy victim.

After a life devoted to selling tea and other groceries, Jorrocks was a wealthy man. He had turned to hunting as a hobby, and in spite of his Cockney accent and ample girth, he was soon accepted in the field. Although he had the bad habit of selling cases of groceries to his fellow huntsmen, in Surrey Jorrocks soon became a fixture among the sporting set. Now, he was to be master in his own right. Captain Doleful secured a lodge for him, and the date was set for his arrival in Handley Cross.

On the appointed day, the four-piece band turned out and the whole town assembled at the station. Several of the villagers carried banners bearing the legend "Jorrocks Forever." When the train pulled in, Captain Doleful looked through the first-class section but found no Jorrocks. The second-class carriages produced no Jorrocks. Finally, on a flat car at the end of the train, he found Jorrocks and his family snugly sitting in their own coach with the horses already hitched. Loud were the cheers as the new hunt master drove through the streets of Handley Cross.

Jorrocks was soon installed in his new lodging with Mrs. Jorrocks and Belinda, his pretty niece. Belinda added greatly to Jorrocks' popularity.

The new hunt master looked over his kennels and the few broken-down hacks in the stable. Besides building up both

the pack and the stud, he had to have a real huntsman. He finally hired Pigg, chiefly because his skinny shanks and avowed delicate appetite outweighed his speech of such broad Scots that few could understand what he said. Jorrocks was quickly disillusioned about his new huntsman. When Pigg ate his first meal in the kitchen, there was a great uproar. Hurrying in, Jorrocks found Pigg greedily eating the whole supper joint and holding the other servants at bay. And Pigg could drink more ale and brandy than Jorrocks himself.

Many were the fine hunts that winter. Because Pigg was skillful and Jorrocks persistent, the collection of brushes grew fast. One night Jorrocks was far from home, separated from his trusty Pigg and the pack, and caught in a downpour of rain. He turned into the first gate he saw and knocked. An efficient groom took his horse and two flunkies politely conducted the dripping Jorrocks to his room. On the bed were dry clothes, in the small tub was hot water, and on the table was a bottle of brandy. Jorrocks peeled off his clothes and settled into the tub. He had just started on his third glass of brandy when some one knocked. Jorrocks ignored the noise for a while but the knocker was insistent.

At last a determined voice from the hall demanded his clothes. Jorrocks quickly got out of the tub, put on the clothes which did not fit, and took a firm, possessive grip on the brandy bottle. Then he shouted forcefully that he would keep the clothes.

When Jorrocks came down to dinner, he was surprised to be told that he was in Ongar Castle. His unwilling host was the Earl of Bramber, whose servants had mistaken Jorrocks for an invited guest and by mistake had put him in the room of a captain. Jorrocks looked at the angry captain, who was wearing an outfit of his host. Only Jorrocks' Cockney impudence could have brazened out such a situation.

At last the company sat down to din-

ner. As usual, Jorrocks drank too much, and while giving a rousing toast to fox hunting he fell fast asleep on the floor. He awoke immersed in water. Calling lustily for help, he struck out for the shore. When a flunky brought a candle, he saw that he had been put to bed in the bathhouse and that while walking in his sleep he had fallen into the small pool. But Jorrocks was irrepressible; in the morning he parted from the earl on good terms.

After a hard-riding winter, spring finally spoiled the hunting and the Jorrocks family left for London. Pigg stayed in Handley Cross to dispose of the dogs and horses. Captain Doleful bought Jorrocks' own mount for twenty-five pounds. When the horse became sick and died soon afterward, parsimonious

Doleful sued Jorrocks for the purchase price. The court decided in favor of Jorrocks, holding that no one can warrant a horse to stay sound in wind and limb.

Jorrocks' business associates looked on his hunting capers as a tinge of madness. That fall Jorrocks was heard to exclaim in delight at the sight of a frostbitten dahlia; it would soon be fox hunting time. But at last Jorrocks was committed by a lunacy commission for falling victim to the fox hunting madness. In vain Jorrocks sputtered and protested; his vehemence only added to the charge against him. Poor, fat Jorrocks spent some time in an asylum before an understanding chancellor freed him. Luckily he regained his freedom before the hunting season was too far gone.

HANDY ANDY

Type of work: Novel

Author: Samuel Lover (1797-1868)

Type of plot: Comic romance

Time of plot: Nineteenth century

Locale: Ireland

First published: 1842

Principal characters:

ANDY ROONEY, a young Irish boy

SQUIRE EDWARD EGAN, his employer

MURTOUGH MURPHY, an attorney

SQUIRE GUSTAVUS O'GRADY, a rival landlord

EDWARD O'CONNOR, a gentleman and poet

Critique:

Written as a series of anecdotes published in twelve monthly installments, *Handy Andy* is not a cohesive novel insofar as plot is concerned. It is, on the other hand, excellent in character portrayal and atmosphere. The quality likely to hold the modern reader is its droll wit. Rich in Irish folkways, peppered with clever Irish tales, enhanced by Irish songs, *Handy Andy* is more than a series of tales revolving around a political issue, a stupid lout of a boy, and a lovable hero. Accused of flattering his countrymen, Lover replied that as an Irishman he was compelled to present his land as he saw it.

The Story:

Andy Rooney was, from the day he was born, a mischievous troublemaker. When he was old enough to work, his mother took him to Squire Egan of Merryvale Hall, who hired him as a stableboy. His literal mind and naïve ways frequently caused his superiors much agitation.

One day Squire Egan sent Andy to the post-office to get a letter. Thinking the postage unduly high, Andy stole two other letters in order to get his money's worth. The squire's letter was from Murtough Murphy, an attorney, and it concerned a forthcoming election for a county seat held by Sir Timothy Trimmer, who was expected to die before long. Murphy warned Egan that although he could be certain of most of the votes in the election, Squire O'Grady of Neck-or-Nothing Hall was likely to support the Hon. Sackville

Scatterbrain, another candidate. It happened that one of the purloined letters was addressed to Gustavus O'Grady. Peering through the envelope, Egan made out some unflattering words about himself. In anger he threw the letter into the fire. To cover up his error he burned the other letter also and then told Andy that he destroyed them to protect such a foolish gossoon from detection.

Andy could never get anything straight. When Squire Egan sent him on an errand to get a document from Murtough Murphy and Mrs. Egan sent him to the apothecary shop, Andy left Murphy's paper on the counter of the store and took up, instead, O'Grady's packet of medicine. The apothecary then unknowingly gave O'Grady the document from Murphy. On receiving O'Grady's medicine, Squire Egan was insulted and challenged Murphy to a duel. O'Grady, insulted at the contents of Murphy's legal document, challenged M'Garry, the apothecary. The matter was soon straightened out; Handy Andy fared the worst.

Edward O'Connor was a gallant cavalier. Well-educated and gifted as a poet, he was a favorite among the men of the community. He was in love with Fanny Dawson but had not declared himself as yet. A misunderstanding between Fanny's father and Edward had resulted in the young man's banishment from the Dawson house. After the quarrel Major Dawson maintained an intense dislike for the poet. Although she brooded over the ab-

sence of her lover, Fanny was forced to obey her father's wishes.

While walking one night, Andy, after stumbling over a man stretched out in the middle of the road, hailed a passing jaunting car. The driver, learning that the drunken man was his brother, stayed behind to care for him and asked Andy to drive his carriage. The passenger, Mr. Furlong, said he was on his way to visit the squire. Assuming that he meant Squire Egan, Andy took Furlong to Merryvale Hall. But Furlong had wanted to see O'Grady on election business. Egan, continuing to deceive the visitor, sent for Murphy, and the two men contrived to pump as much information from Furlong as they could.

When the truth was revealed, Furlong set out for Neck-or-Nothing Hall. There he met with more mischief. O'Grady was in a terrible mood, for he had discovered that the letter announcing Furlong's arrival had gone astray. The climax came when O'Grady's daughter Augusta happened into Furlong's room while he was dressing. A moment later O'Grady's knock at the door sent her hiding under the bed to avoid discovery. O'Grady caught her, however, and insisted that Furlong marry her.

The Hon. Sackville Scatterbrain arrived in time for the nomination speeches, a lively affair with a great deal of shouting and much merriment. On election day Egan supporters succeeded in irritating O'Grady, who had no sense of humor and plenty of temper. Thinking the crowd too boisterous, O'Grady aroused the people by sending for the militia. When he ordered the militia to fire into the angry mob, Edward O'Connor rode into the crowd to disperse it and prevent the militia from firing. Impressed by his bravery, the militia captain refused to fire. O'Grady then challenged O'Connor to a duel. O'Connor wounded O'Grady. When the Hon. Sackville Scatterbrain won the election, Squire Egan began a suit to dispute its result.

Larry Hogan, one of O'Grady's employees, had learned about the purloining

of O'Grady's letter, which Squire Egan had burned, and he hoped to put his knowledge to use by intimidating the squire. One night Andy happened to overhear Larry, who was very drunk, talking about his scheme. Confused, Andy went to Father Phil, his confessor, for advice. It so happened that the priest was attending to the nuptials of Matty Dwyer and James Casey. At the wedding feast Casey failed to appear. Fearing that his daughter would be disgraced, Jack Dwyer asked if any of the guests present would marry Matty. Andy boldly offered himself and the marriage was performed. After the couple had been left alone in their new cottage James Casey arrived, accompanied by a hedge-priest who performed a second ceremony. Andy, protesting, was dragged outside and tied to a tree.

O'Grady died from the ill effects of the wound O'Connor had given him. Because the dead man had been deep in debt and unpopular in the community, his body was in danger of being confiscated. To prevent such an action, the family made two coffins; one, the true coffin, was to be buried secretly at night. O'Connor, stumbling upon the scene of the clandestine burial, was struck with remorse at his own deed, but young Gustavus O'Grady forgave his father's slayer, who in return pledged himself to lifelong friendship with Gustavus.

When a beggar warned Mrs. Rooney that someone was plotting to carry off her niece Oonah, Andy disguised himself as the young girl. Kidnapped, he was taken to Shan More's cave, where Andy's wild entreaties so aroused the pity of Shan More's sister Bridget that she took the distressed captive to bed with her. Discovering her error in the morning, Bridget lamented her lost honor, which Andy righted by marrying her. Too late Andy discovered that he really loved Oonah and that he had married a woman of bad reputation.

It was learned that Lord Scatterbrain, disguised as a servant named Rooney, had married Andy's mother, only to desert her

before Andy's birth. After the death of the old nobleman—the Hon. Sackville Scatterbrain, his nephew, did not dispute the succession—Andy became his heir, with a seat in the House of Lords. Off to London he went to learn fine manners and to enjoy his new estate. Shan More and Bridget followed to demand a settlement for the deserted wife. To escape the vulgar and persistent pair, Andy gladly gave Bridget some money.

Major Dawson met with an accident which resulted in his death. With the ma-

yor gone, all obstacles between Fanny Dawson and Edward O'Connor were removed, and O'Connor was finally able to enter the Dawson house and to marry his Fanny.

Shan More made an attempt upon Andy's life. When the attempt failed Andy went to Shan's den, where he found a wounded man, an escaped convict, who proved to be Bridget's true husband. Rid of his wife, Andy was free to marry Oonah.

HANGMAN'S HOUSE

Type of work: Novel

Author: Donn Byrne (Brian Oswald Donn-Byrne, 1889-1928)

Type of plot: Regional romance

Time of plot: Early twentieth century

Locale: Ireland

First published: 1925

Principal characters:

JAMES O'BRIEN, Lord Glenmalure, Jimmy the Hangman

CONNAUGHT, his daughter

DERMOT McDERMOT, a neighbor

THE CITIZEN, Dinny Hogan the Irreconcilable's son

JOHN D'ARCY, Dermot's cousin, Connaught's husband

Critique:

In *Hangman's House*, Donn Byrne intended to write an Irish novel for Irishmen, people for whom their own country was a passion. An intense love for Irish landscape, horse-racing, coursing, Gaelic balladry, hunting, and the writer's freedom-loving countrymen is evident throughout the book. When the novel appeared, critics may have preferred his *Messer Marco Polo* or *The Wind Bloweth*, but revised judgment is likely to put *Hangman's House* above the latter. The book was written in Dublin in 1922 and 1923, while the country was still being harried by the armed resistance of Republican irreconcilables. The state of Ireland at that time is presented in Byrne's characterization of the Citizen, a splendid man who had direct control over those who wanted to fight for freedom. The novel has been dramatized for the stage and for motion pictures.

The Story:

Dermot McDermot lived in the most pleasant homestead in the County of Dublin. He was a serious, slight man of twenty-five, taking after his Quaker mother more than his Irish soldier father except in his intense love of Ireland and everything Irish.

Dermot's nearest neighbors were James O'Brien, Lord Glenmalure, and his daughter Connaught. They lived in a

rather forbidding-looking house that the country people insisted on calling Jimmy the Hangman's House. James O'Brien had been a violent rebel in his youth, but he had found it to his advantage to make his peace with the English. Becoming Lord Chief Justice of Ireland, he was responsible for the hanging of many Fenians.

When Glenmalure was stricken on the bench, he was forced to retire. His condition becoming worse, he called in doctors from Dublin and then England. One told him that he would live a month, certainly no more than five weeks. Then he secretly sent off a letter to John D'Arcy, Dermot's cousin, son of an old friend called Tricky Mick. Dermot thought D'Arcy a twister; Connaught's father said he had merely made a youngster's mistake. Glenmalure knew John D'Arcy was devious but ambitious, and that he might make his way in politics with Connaught's money and Hangman Jimmy's backing. In the weeks remaining to him, Glenmalure made contacts for D'Arcy and then married him to Connaught. Glenmalure knew Dermot wanted to marry Connaught but would not leave his homestead; he thought Connaught, strong-willed as she was, could guide D'Arcy to a place in the world where she might even get a title.

Glenmalure had been a rebel of the

old days, but there were still plenty of young men ready for a war for freedom if the word were given. Those who directed the movement decided there must be no war. They sent back to Ireland the Citizen, a commander of cavalry in the French army, but also the son of old Dinny Hogan the Irreconcilable, who had fled from Ireland and gone to live in France after the last uprising. The Citizen was to spend a year in Ireland, to make sure the young men would keep in line.

He had another reason for going to Ireland. John D'Arcy had married and then deserted his sister Maeve. Her shame caused her death and her son's, and their deaths brought on Dinny Hogan's. Dinny's son was out for revenge.

Glenmalure died the night of Connaught's wedding. She and D'Arcy returned from their honeymoon immediately.

Dermot saw them at the Tara Hunt, one of the best in the country. The Citizen also turned up at the hunt and approached D'Arcy to ask if he had been in Paris in '95. D'Arcy, after swearing that he had never been in Paris, went to the police to expose the Citizen. Connaught could not understand why D'Arcy had lied about being in Paris; she was furious when she heard that he had informed on a hunted man.

Dermot knew D'Arcy feared the Citizen but could not understand why. He also heard that things were not going well at Glenmalure, that Connaught kept a woman relative with her constantly, while D'Arcy spent his time gambling with people who would never have dared enter the house during Glenmalure's lifetime. D'Arcy's backers in politics had reneged after Glenmalure died, and D'Arcy was at loose ends.

On St. Stephen's Day the first steeple-chase of the year was held at the Hannastown races. Connaught's Bard of Armagh was entered. Dermot heard that long odds were being placed on him, though the horse should have been con-

sidered the best in the field. One of the bookmakers told him that D'Arcy had placed a large bet against the Bard, but that there were many small bets on him that would spell disaster to the poor people if the Bard did not run. On the day of the race Connaught's jockey did not show up. Dermot rode the Bard and won. He and Connaught found D'Arcy sobbing afterward because he had lost heavily. Then Dermot knew his cousin was a weakling. That night D'Arcy killed the Bard.

Connaught left home and even the gamblers refused to play with a man who had killed a horse. Connaught, meanwhile, was miserable in England. Dermot looked for D'Arcy to straighten him out, to offer him money to go away if that seemed best. D'Arcy told him that he had married Maeve. Thinking D'Arcy had been married to Maeve when he married Connaught, Dermot thrashed him and would probably have killed him if an innkeeper had not interfered. Dermot gave D'Arcy money and told him to leave the country.

Connaught came home a short time later to a house of bitterness and gloom. After she and Dermot finally admitted they loved each other, Dermot sought out the Citizen to see if they might not work out some way to keep the shame of D'Arcy's conduct from staining Connaught and yet dissolve that marriage so that he and Connaught could be married. The Citizen told Dermot that Maeve had actually died before D'Arcy married Connaught, though D'Arcy could not have known it at that time. Dermot's hands were tied.

D'Arcy, hearing that Maeve was dead, came back to Glenmalure, and Connaught sought refuge with Dermot and his mother. D'Arcy, finding her there, accused Connaught and Dermot of being lovers. When they admitted their feelings, he threatened to hale them into court, but Dermot's mother prevented him. Connaught went again to England.

Knowing that Connaught would do

nothing to him, D'Arcy began to sell off all the possessions in the house. Dermot made arrangements in Dublin to be informed whenever those things came on the market and he bought up all of them. One night Dermot decided to pick some of Connaught's own roses and send them to her. As he went toward the house Glenmalure looked empty and forbidding. At the gate he met the Citizen, bent on killing D'Arcy. Dermot, not wishing the Citizen to be soiled with the murder of a twister like D'Arcy, tried to persuade him to go away. But the Citizen was determined. Dermot was afraid to let him go in alone.

Inside they found D'Arcy dressed for travel. The house had been stripped and there was a smell of oil in it. Instead of

killing D'Arcy outright, the Citizen allowed himself to be persuaded to a duel with pistols. D'Arcy shot before the signal had been given and wounded the Citizen. Then he smashed a lamp on the floor and dashed upstairs. The lamp started a sheet of fire that swept through the house as Dermot and the Citizen fought their way outside. D'Arcy caught his foot while jumping from a window and was dead when he hit the ground.

Dermot's mother went to Connaught for a while. Dermot had the walls of Glenmalure torn down and a neat cottage built in its place. The Citizen, recovered from his wound, went back to his regiment. Then Connaught came home.

HARD TIMES

Type of work: Novel

Author: Charles Dickens (1812-1870)

Type of plot: Social criticism

Time of plot: Mid-nineteenth century

Locale: England

First published: 1854

Principal characters:

THOMAS GRADGRIND, a schoolmaster and a believer in "facts"
LOUISA GRADGRIND, his oldest daughter
TOM GRADGRIND, Louisa's brother
MR. BOUNDERBY, Louisa's husband, a manufacturer and banker
SISSY JUPE, a waif befriended by the Gradgrinds
MRS. SPARSIT, Bounderby's housekeeper
STEPHEN BLACKPOOL, Bounderby's employee
JAMES HARTHOUSE, a political aspirant

Critique:

This novel was Dickens' first story of outright social protest. Earlier works had contained sections of social criticism, but this was the first motivated entirely by the writer's feelings about contemporary British culture. The novel, appropriately dedicated to Thomas Carlyle, another critic of nineteenth-century British society, was based upon personal observations of life in Manchester, one of England's great manufacturing towns and the original for Dickens' Coketown. The story is loaded with the bitter sincerity of Dickens' dislike for the industrial conditions he found in his homeland. Unfortunately for the value of the novel as a social document, Dickens overdrew his portraits of the industrialists responsible for conditions he abhorred; his industrialists became sheer grotesques and monsters.

The Story:

Thomas Gradgrind, proprietor of an experimental private school in Coketown, insisted that the children under him learn facts and only facts. He felt that the world had no place for fancy or imagination. His own five children were models of a factual education. Never having been permitted to learn anything of the humanities, they were ignorant of literature and any conception of human beings as individuals. Even fairy tales and nursery rhymes had

been excluded from their education.

One day, as he walked from the school to his home, Gradgrind was immensely displeased and hurt to find his two oldest children, Louisa and Tom, trying to peek through the canvas walls of a circus tent. Nor did it ease his mind to discover that the two youngsters were not at all sorry for acting against the principles under which they had been reared and educated. Later Gradgrind and his industrialist friend, Mr. Josiah Bounderby, discussed possible means by which the children might have been misled from the study of facts. They concluded that another pupil, Sissy Jupe, whose father was a clown in the circus, had influenced the young Gradgrinds.

Having decided to remove Sissy Jupe from the school, they set out immediately to tell the girl's father. When they arrived at the inn where the Jupes were staying, they found that the clown-father had deserted his daughter. Gradgrind, moved by sentiment, decided to keep the girl in his home and let her be educated at his school, all against the advice of Bounderby, who thought Sissy Jupe would be only a bad influence on the Gradgrind children.

Years passed, and Louisa and young Tom grew up. Gradgrind knew that Bounderby had long wished to marry Louisa. She, educated away from senti-

ment, agreed to marry Bounderby, who was thirty years her elder. Tom, an employee in Bounderby's bank, was very glad to have his sister marry Bounderby; he wanted a friend to help him if he got into trouble there. In fact, he advised his sister to marry Bounderby for that reason, and she, loving her brother, agreed to help him by marrying the wealthy banker.

Bounderby himself was very happy to have Louisa as his wife. After his marriage he placed his elderly housekeeper in rooms at the bank. Mrs. Sparsit, disliking Louisa, was determined to keep an eye on her for her employer's sake. After the marriage all seemed peaceful at the bank, at the Gradgrind home, and at the Bounderby residence.

In the meantime Gradgrind had been elected to Parliament from his district. He sent out from London an aspiring young politician, James Harthouse, who was to gather facts about the industrial city of Coketown, facts which were to be used in a survey of economic and social life in Britain. In order to facilitate the young man's labors, Gradgrind had given him a letter of introduction to Bounderby, who immediately told Harthouse the story of his career from street ragamuffin to industrialist and banker. Harthouse thought Bounderby a fool, but he was greatly interested in pretty Louisa.

Through his friendship with Bounderby, Harthouse met Tom Gradgrind, who lived with the Bounderbys. Harthouse took advantage of Tom's love for drink to learn more about Louisa. Hearing that she had been subjected to a dehumanizing education, and feeling that she would be easy prey for seduction because of her loveless marriage to the pompous Bounderby, Harthouse decided to test Louisa's virtue.

Before long Harthouse gained favor in her eyes. Neither realized, however, that Mrs. Sparsit, jealous and resenting her removal from the comfortable Bounderby house, spied on them constantly.

Everyone was amazed to learn one day that the Bounderby bank had been

robbed. Chief suspect was Stephen Blackpool, an employee whom Bounderby had mistreated. Blackpool, who had been seen loitering in front of the bank, had disappeared on the night of the robbery. Suspicion also fell on a Mrs. Pegler, an old woman known to have been in Blackpool's company.

A search for Blackpool and Mrs. Pegler proved fruitless. Bounderby seemed content to wait; he said that the culprits would turn up sooner or later.

The affair between Louisa and Hartshouse reached a climax when Louisa agreed to elope with the young man. Her better judgment, however, caused her to return to her father instead of running away with her lover. Gradgrind, horrified to see what his education had done to Louisa's character, tried to make amends for her. The situation was complicated by Mrs. Sparsit. She had learned of the proposed elopement and had told Bounderby. He angrily insisted that Louisa return to his home. Gradgrind, realizing that his daughter had never loved Bounderby, insisted that she be allowed to make her own choice. Harthouse, giving up all hope of winning Louisa, disappeared.

Mrs. Sparsit returned to act as Bounderby's housekeeper during Louisa's absence and tried to reinstate herself in Bounderby's confidence by tracing down Mrs. Pegler. To her chagrin, Mrs. Pegler turned out to be Bounderby's mother. Bounderby was furious, for his mother disproved his boasts about being a self-made man. Meanwhile Louisa and Sissy Jupe accidentally found Blackpool, who had fallen into a mine shaft while returning to Coketown to prove his innocence of the robbery. After his rescue he told that Tom Gradgrind was the real culprit. When the young man disappeared, his sister and father, with the help of Sissy Jupe, found him and placed him, disguised, in a circus until arrangements could be made for spiriting him out of the country.

Before he could escape, however, Bounderby's agents found Tom and ar-

rested him. With the aid of the circus roustabouts he was rescued and put on a steamer which carried him away from the police and Bounderby's vengeance.

Mrs. Sparsit, who had caused Bounderby all kinds of embarrassment by producing Mrs. Pegler, was discharged from

his patronage, much to her chagrin. Bounderby himself died unhappily in a fit a few years later. The Gradgrinds, all of them victims of an education of facts, continued to live unhappily, unable to see the human side of life.

HARMONIUM

Type of work: Poetry

Author: Wallace Stevens (1879-1955)

First published: 1923

In the case of Wallace Stevens the proper understanding of his early poems as a new dimension of poetic reality was for the most part an exercise in hindsight. This is not the same thing as saying that at any time in his career he lacked the attention of serious criticism or a body of appreciative, well-wishing readers, only that he was sometimes admired for the wrong reasons.

Harmonium was published in 1923, at a time when the French Symbolists—Baudelaire, Mallarmé, Verlaine, Rimbaud, Laforgue—were being assimilated as influences and models, and the Imagist movement had not yet run its course. Because Stevens exhibited the tangential imagery, elisions, and regard for symbolic order of the first group and the concentrated exactness of the second, most readers found little in his poetry to link it with the native tradition. Instead, they seized upon the exotic and ornate qualities of his verse as if these were its final effect rather than a means to an end. Stevens appeared to be, at first reading, a poet whose purity of vision and absolute integrity insulated him from the material concerns of his society. Eliot in England and Joyce in Paris occupied just such positions of isolation and authority. Closer home, the author of "Le Monocle de Mon Oncle," "The Comedian as the Letter C," and "Peter Quince at the Clavier" seemed to provide a similar image of the dedicated artist.

But Stevens, as it later developed, was neither a master of décor for decoration's sake—the literary dandy and Whistler in words, as some called him—nor the alienated poet such as the period demanded. An aesthetic-moral writer of the highest order, he had already in *Harmonium* charted those areas of experience and

precept which were to comprise the whole body of his work: the re-creation of the physical world in bold and brilliant imagery, the relation of imagination to reality, the nature and function of art, the poet's place in modern society, problems of structure and style. Stevens was not a poet of growth but of clarification, and his later books merely ordered and refined his vision and techniques. Unlike most poets, who achieve only a temporary balance between temperament and environment, he created a total world for his imagination and his belief in the nourishing power of art. Perhaps the greatest service he provided was to show by example the possible in poetry if man is to find a source of imaginative faith in an age of disbelief or to establish once more a sustaining relationship with the world about him. *Harmonium* "makes a constant sacrament of praise" to poetry—the imaginative ordering of experience—as the supreme fiction.

The unmistakable signature of these poems is the richness of their diction, the use of words not common to English poetry, at least in these plain-speaking times, a parade of brightly colored images and startling turns of phrase. Such words as fubbed, coquelicot, barque, phosphor, gobbet, fiscs, clavier, pannicles, girandoles, rapey, carked, diaphanes, unburgherly, minuscule, ructive, shebang, cantilene, pipping, curlicues, and funest reveal the poet's delight in the unusual and the rare. But as R. P. Blackmur pointed out long ago, Stevens' poetic vocabulary was not chosen for affected elegance, coyness, or calculated obscurity. These words give an air of rightness and inevitability within the contexts that frame them; it is not the word itself but its relationship to other words in the poem that gives

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to Stevens' poetry its striking qualities of style. It is the same with his images, the strategic effectiveness of "barbaric glass," "poems of plums," "venereal soil," "golden quirks and Paphian caricatures," "rosy chocolate and gilt umbrellas," "oozing cantankerous gum," "women of primrose and purl," "the emperor of ice cream," in conveying a luxuriance of sense impressions. This diction of odd angles of vision and strange surfaces gives the impression of language revitalized as if it were the invention of the poet himself. It becomes a part of what Stevens once called "the essential gaudiness of poetry," and it is capable of a variety of effects, as the following examples show.

The mules that angels ride come slowly down
The blazing passes from beyond the sun.
(*"Le Monocle de Mon Oncle"*)

or:

Chieftain Iffucan of Azcan in caftan
Of tan with henna hackles, halt!
(*"Bantams in Pine-Woods"*)

or:

. . . and not to think
Of any misery in the sound of the wind,
In the sound of the leaves,

Which is the sound of the land
Full of the same wind
That is blowing in the same bare place

For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is.

(*"The Snow Man"*)

Stevens' diction and imagery are not so much the verbalization of a mode of thought but in themselves a way of thinking. His poetry belongs to the order of solipsism, that philosophical theory which holds that the self is the only object of verifiable knowledge and that all things

are re-created in the image of man in the act of perceiving the world. In his best poems this is the effect toward which Stevens' floating images tend, so that from the world of his verse one emerges with altered perspective. There is in it a different way of seeing, a rearrangement of the familiar pattern of experience by which poetry is no longer a way of looking at life but a form of life. Thus his images point to a passionate drive toward material comfort and rich living, as opposed to spiritual sterility in a world of waste and excess. In *Harmonium* the poles of his world become "our bawdiness unpurged by epitaph" and "the strict austerity of one vast, subjugating, final tone." He is aware of tradition corrupted and a world fallen into disorder, a realization of man dispossessed of unity between himself and his universe, of nature violated, of old faiths gone. Out of his knowledge he writes these lines on a Prufrock theme:

In the high west there burns a furious star.
It is for fiery boys that star was set
And for sweet-smelling virgins close to them.
The measure of the intensity of love
Is measure, also, of the verve of earth.
For me, the firefly's quick, electric stroke
Ticks tediously the time of one more year.
And you? Remember how the crickets came
Out of their mother grass, like little kin,
In the pale nights, when your first imagery
Found inklings of your bond to all that dust.

For a secular poet like Stevens, poetry was to become the "supreme fiction" and the imagination "the one reality in this imagined world," a way of imposing order on the chaos of experience. This is the theme of "Anecdote of the Jar," one of the simplest but most meaningful of the poems in *Harmonium*:

I placed a jar in Tennessee,
And round it was, upon a hill.
It made the slovenly wilderness
Surround that hill.

Here is the desire to impose order on the wildness of nature and, indirectly, of the world. It is not the image of the jar that is of first importance in the poem, but the act of placing the jar on such an eminence that it commands the landscape, so that

It took dominion everywhere.
The jar was gray and bare.
It did not give of bird or bush,
Like nothing else in Tennessee.

Stevens puts Keats' Grecian urn to other uses than those of contemplation or revelation.

This "rage for order" is worked out in more elaborate detail in "The Comedian as the Letter C." A fable in six parts, the poem is Stevens' most ambitious work before "Notes Toward a Supreme Fiction" on the relation of imagination to reality and the poet's place and function in society. It is characteristic of his self-satire that he should picture the poet as a picaresque mountebank trying to reconcile imagination to actuality. In Part I, "The World without Imagination," Crispin the subjectivist sets sail upon the sea of life, to discover that the romantic imagination which has given him eminence within his own limited milieu is a world preoccupied with things and therefore lacking in imagination. Romanticism being equated with egotism, Crispin in the second section, "Concerning the Thunderstorms of Yucatan," decides that the only reality lies in the senses. His love for the exotic ends when he is brought to a realization of the overwhelming and destructive powers of nature. The third division, "Approaching Carolina," follows Crispin through a realm of the imagination, symbolized by moonlight that is the antithesis of the sun, which lights up reality. Turning from the moon as a mere reflection of reality, Crispin in Part IV, "The Idea of a Colony," enters a

new phase of art based on the community and regional ties. Disillusioned, he turns in Part V, "A Nice Shady Home," to domesticity, and like Candide he digs in his own garden; he will become a philosopher. Part VI, "A Daughter with Curls," deals with the final wisdom Crispin found in his return to earth:

Crispin concocted doctrine from the rout.
The world, a turnip once so readily plucked,
Sacked up and carried overseas, daubed out
Of its ancient purple, pruned to the fertile main,
And sown again by the stiffest realist,
Came reproduced in purple, family font,
The same insoluble lump.

Art, Stevens implies, cannot be made this or that, or be pursued like a chimera; it exists, separate and complete, in its own substance and shape.

There are times when Stevens' search for some standard of ultimate reality and the forms that it may take in poetry leads him away from concrete particularities into the realm of abstract speculation. If he appears at times more concerned with meaning than with being, the reader may also recognize in his work the power of a contemplative writer who insists upon the need of discipline in life as in art. As a modern, he sees the gap between the potential and the actual; consequently he must try to uncover causes, to create a way of seeing that his readers may share.

Stevens himself achieves the supreme, fictive mood of contemplation and understanding in "Sunday Morning," his best poem and one of the great poems of the century. Here in the spectacle of a woman eating her late breakfast on a Sunday morning we have a picture of modern boredom and uncertainty. The woman sits in external sunlight but also in the moral darkness of an age that has lost faith in the spiritual nature of man: "Why should she give her bounty to the

dead?" The poet's answer is that happiness lies in the perception of nature, which in its recurrent changes and seasons creates an immortality in which man may share.

We live in an old chaos of the sun,
Or old dependency of day and night,
Or island solitude, unsponsored, free,
Of that wide water, inescapable.
Deer walk upon our mountains, and
the quail
Whistle about us their spontaneous
cries;

Sweet berries ripen in the wilderness;
And, in the isolation of the sky,
At evening, casual flocks of pigeons
make
Ambiguous undulations as they sink,
Downward to darkness, on extended
wings.

Harmonium reveals a poet of moral and humane temper. Stevens' poems, disciplined and perfectly articulated, reflect a limited but significant picture of the modern sensibility.

HARP OF A THOUSAND STRINGS

Type of work: Novel

Author: H. L. Davis (1896-)

Type of plot: Historical-philosophical romance

Time of plot: Late eighteenth and early nineteenth centuries

Locale: The American prairie country, Tripoli, and Paris

First published: 1947

Principal characters:

MELANCTHON CRAWFORD,
COMMODORE ROBINETTE, and
APEYAHOLA, called Indian Jory, founders of a prairie town
JEAN-LAMBERT TALLIEN, a French revolutionist
THÉRÈSE DE FONTENAY, whom he loved
RENÉ DE BERCY, her fiancé
ANNE-JOSEPH THÉROIGNE, in love with de Bercy
MONSIEUR DE CHIMAY, a wealthy aristocrat and merchant

Critique:

Harp of a Thousand Strings is a novel linking the personalities and events of the French Revolution to the development of the American West. Behind this story of the naming of a prairie town lies the author's theory that the incidents of history are never final, that although they may change form or significance they continue to move like a slow ground-swell from country to country among people who have been affected by history's erosions and accretions. History itself is the thousand-stringed harp of the title, an instrument capable of endless vibrations and echoes. In order to present his theme of the reverberations of history, the writer made his novel contrapuntal in design. The American frontier, the Barbary wars, and the French Revolution are introduced briefly for thematic effect, later to be alternated and recombined. The pattern is one of triads. The three settings, America, Tripoli, and France; the three Americans, each corresponding to one of the drives in Tallien's career; the three choices Tallien must make and their consequences—all are essential to the craftsmanship and design of this unusual and rewarding historical novel.

The Story:

Old Melancthon Crawford had been one of the founders of a prairie town in the Osage country. In his last years his eccentricities became so marked that relatives had him sent back to his birthplace, a Pennsylvania village he had always hated, where they could keep an eye on him and the disposal of his property. After his departure on the eastbound stage Commodore Robinette and Apeyahola, a Creek Indian whom the settlers called Jory, climbed to the prairie swell where Crawford's trading post had stood. Talking about the past, they thought back to a decisive night the three had in common, a night when Tripoli was being bombarded by American naval guns during the war with Barbary pirates.

Under cover of the bombardment the three Americans, prisoners escaped from the pasha's dungeons, had taken refuge in a warehouse belonging to Thurlow and Sons, Boston merchants. Young Crawford was all for carrying away some loot he found in a storeroom, but Apeyahola and Robinette, the wounded sailor, were against the idea. During the argument Monsieur Tallien entered the warehouse. One-time Citizen President of the French National Convention, now an obscure consular official under Napoleon,

he was there to keep an appointment with a Paris associate of Thurlow and Sons. To pass the time while waiting, he told the tale of his rise and eventual ruin because of his love for the notorious Thérèse de Fontenay. Crawford, Robinette, and the Indian made a strange audience. Tallien told his story, however, because he saw each young American marked by one phase of his own career: vengeance, ambition, love.

Jean-Lambert Tallien, protégé of the old Marquis de Bercy, was intended for a career in law. During a visit to the de Bercy estate he watched Anne-Joseph Théroigne being carried forcibly away because she had attracted the interest of René, the young marquis, soon to marry the lovely Countess Thérèse de Fontenay. While Tallien stood watching the disappearing cart that carried Anne-Joseph, René rode up with the countess and haughtily ordered the student to open a gate. At Tallien's refusal the young nobleman raised his whip. Tallien struck the marquis' horse. The animal threw his rider and dragged him, unconscious and bleeding, by one stirrup.

Tallien hid in the woods while angry villagers hunted him with guns and pitchforks. Father Jarnatt, the parish priest, saved the fugitive and sent him off to Paris to seek his fortune in journalism. These things happened in the year the Bastille fell.

In Paris, Tallien again met Anne-Joseph Théroigne, by that time a rough-tongued, rabble-rousing virago, the friend of Robespierre and members of the Jacobin Club. It was she who helped Tallien to establish *L'Ami des Citoyens*, the revolutionary newspaper with which he placarded Paris. Because of her he led the assault on the Tuileries during the August riots. Later he became a deputy to the National Convention and a commissioner to the provinces. Anne-Joseph helped his rise in public favor because she expected to find him useful. Still loving René de Bercy, she had secretly

aided his escape to England. Through Tallien she hoped eventually to locate Thérèse de Fontenay, whom she hated.

A man and a woman muffled in native costume entered the warehouse. The man was Monsieur de Chimay, who had come ashore from a French ship to arrange some trade business with Tallien. The woman was not introduced. Since they could not leave the warehouse before the bombardment ended, Tallien continued his story.

One day he heard his name called from a cartload of prisoners. In the wagon was Thérèse de Fontenay, whom he had never forgotten. Hoping to protect her from Anne-Joseph's fury, he denounced the virago for her help to de Bercy and thrust her into an angry mob that stripped and beat her. The woman, never recovering from that brutal treatment, lived mad for many years.

Thérèse was imprisoned in the Carmes. Through spies Tallien tried to take measures for her safety. At last, to save her life, he overthrew Robespierre and ended the Reign of Terror. Telling his story, he made it all sound simple; the others had to guess at the bribes, the promised reprisals, all the scheming of those three anxious days while he held prisoners the influential citizens of Paris and executed the *coup d'état* of Thermidor. Although he knew that Thérèse was involved in a plot for an émigré invasion, he married her later that year.

But choices made for her sake led to other choices that he neither expected nor wanted. Jealous of Captain Belleval, an officer attentive to Thérèse while she was in prison, he arranged to have the captain betrayed to the rebels of the Vendée. When the émigrés finally landed at Quiberon, all were captured. At the same time the peasant who had betrayed Belleval was taken prisoner. In his effort to save the peasant's life Tallien quarreled with General Hoche over the disposition of the other prisoners, and

in the end he was forced to declare them enemies of the state and order their execution. Among those who perished was René de Bercy, who chose death with honor rather than accept Tallien's offer of escape to England.

When Tallien returned to Paris and told Thérèse, haltingly, what had happened, she said only that she knew at least what a life was worth. Months later Monsieur de Chimay arrived from London with some of de Bercy's keepsakes. De Chimay was in trade, an associate of the powerful Thurlow firm and a friend of Ouvrard, the influential banker who had become Thérèse's lover. Thérèse saw in the two men a power she could use to undermine that of her husband.

The shelling had ended; Tallien became silent. When he and de Chimay withdrew to transact their business, the woman gave the three Americans a case containing two pistols and a knife, each decorated with the crest of a hand holding a flower. For a moment she drew aside her veil and they saw the face of

Thérèse de Fontenay. The Americans went out toward the harbor, each marked by a symbol of Tallien's defeat, but carrying with them also a memory of Thérèse's beauty.

Years later Robinette and Apeyahola, ragged and gaunt, were traveling overland from the Mississippi. Wanted by the authorities, the commodore because of an affair of gallantry in Spanish territory and for taking part in the Gutiérrez insurrection, Apeyahola for a murder in Georgia, they found carved on a tree the design of a hand holding a flower. That crest marked their trail to Crawford's trading post in the Indian country. There they stayed, philanderer, murderer, and thief. When the time came for them to name the village growing up around the old trading post, each remembered the woman they had seen briefly by candlelight in a dingy warehouse. So, out of the turmoil and blood of the French Revolution, Thérèse de Fontenay gave her name to a new town on the American prairie.

THE HARP-WEAVER AND OTHER POEMS

Type of work: Poetry

Author: Edna St. Vincent Millay (1892-1950)

First published: 1922

Ten years before she was awarded a Pulitzer prize for *The Harp-Weaver and Other Poems*, Edna St. Vincent Millay's first and best-known poem, "Renascence," appeared in *The Lyric Year*, an anthology of one hundred poems by as many poets. The Vassar undergraduate, Vincent Millay, as her family and friends then called her, scored a signal victory in her contribution to the anthology, the freer form and the liberal spirit of her work standing out against the stilted Victorian verse and sentimentality found in most of the selections.

"All I could see from where I stood," the first line of "Renascence," begins a poem as regular in meter, rhythm, and rhyme as those by her romantic predecessors. But the new hedonism and the sharp, almost brittle metaphors based on both land- and seascapes create a quite different effect. The pain of omniscience, the poet's burden, is the theme. The imagery is dazzling in its exalted movement to a sensuous climax in which life is celebrated through all the senses.

"Renascence" was a promise of things to come, for the personal lyric was Miss Millay's forte. Her sonnets and her ballads, held in such beautiful balance in *The Harp-Weaver*, are always exact in craftsmanship, capturing at times the innocence of childhood and the sadness of lost ecstasy.

The title poem, "The Ballad of The Harp-Weaver," appearing at the end of the second section, brings into an almost medieval form saddened innocence and lyric tragedy. Written mostly in the traditional four-line ballad stanza with alternating rhymes, the poem varies subtly in meter and end-stopping to include occasional stanzas with a fifth line and shift-

ing rhyme schemes. These last lines create the panic, the pain, and finally the exaltation of deep feeling. The narrative tells in the first person the story of a young boy of the slums living with his widowed mother who can do nothing to make a living and has nothing to sell except "a harp with a woman's head nobody will buy." In a fifth line, "she begins to cry" for the starving boy. This was in the late fall; by the winter all the furniture had been burned and the boy can do no more than watch his school companions go by, for he has no clothes to wear. He is disturbed by his mother's attempts to comfort him, to dandle him on her knee while "a-rock-rock-rocking," and to sing to him "in such a daft way." The counterpoint of the harp with a woman's head and "a wind with a wolf's head" suggests the lingering pain after the first panic. The final exaltation, however, is remarkable. A mystical event occurs: the mother weaves clothes for the Christ child, just the size of her own boy, and perishes at the harp, "her hands in the harp strings frozen dead." This odd juxtaposition of the Madonna and the Magi themes with the dance of death demonstrates Miss Millay's versatility and expertness with language.

Part V of the volume, "Sonnets from an Ungrafted Tree," creates its effect by quite opposite methods. This sequence concerns a woman who prosaically watches her unloved husband die and then tries to pick up the empty pieces of her own unloving life. He had befriended her in school, when she would have accepted anyone, by flashing a mirror in her eyes; after his death she has a flash of awareness that he had loved her deeply, though he was in no way remark-

able in living or in loving. Whatever heat was in this strange body which slept and ate beside her is now gone, the whole unclassified. The impact of this fact makes of these 238 lines a taut though expressionistic drama in which the unreality of the death is emotionally heightened by the very real, familiar objects which express the widow's desolation.

These macabre themes do not go unrelied in Miss Millay's book. The opening lyric is the keynote to the first part, and "My Heart, Being Hungry" connects this volume with the earlier "Renaissance." The lean heart feeds on "beauty where beauty never stood," and "sweet where no sweet lies," symbolized by the smell of rain on tansy. She continues the theme of the bitter-sweet, light-dark, the opposites of nature which make of the humblest experience something like pain, a pain of sensitive awareness of the tears of things. Always, however, there is pure aesthetic pleasure gained from deep-felt realizations, of

A rock-maple showing red,
Burrs beneath a tree

even in deepest grief, she says in "The Wood Road." In spite of the world's negations, the positive things endure. "The Goose-Girl" summarizes this belief:

Spring rides no horses down the hill,
But comes on foot, a goose-girl still.
And all the loveliest things there be
Come simply, so, it seems to me.
If ever I said, in grief or pride,
I tired of honest things, I lied;
And should be cursed forevermore
With love in laces, like a whore
And neighbors cold, and friends unsteady,
And Spring on horseback, like a lady!

In the second section Miss Millay divides her poems between the goose-girl and the lady, the first poem, "Departure," reflecting both. The adolescent girl, busy with her sewing, is pensive, even in despair over half-felt longings:

It's little I care what path I take,

And where it leads it's little I care:
But out of this house, lest my heart
break,
I must go, and off somewhere.

She indulges in the pleasant emotion of self pity, of her dead body found in a ditch somewhere, an adolescent drama which is interrupted by her mother's friendly query, "Is something the matter, dear?" An old legend retold in "The Pond" presents a suicide who picked a lily before she drowned, a grasp even in death after the beautiful.

The extremely short third section contains all these motifs and some strange new ones. "Never May the Fruit Be Plucked" extends the imagery of "My Heart, Being Hungry" to suggest that "He that would eat of love must eat it where it hangs," and that nothing tangible can be taken away forever. "The Concert" extends the internal monologue of the sewing girl, this time a new departure from rather than toward life and love. "Hyacinth," however, is something new and wonderfully strange:

I am in love with him to whom a hyacinth is dearer
Then I shall ever be dear.
On nights when the field-mice are
abroad he cannot sleep:
He hears their narrow teeth at the
bulbs of his hyacinths.
But the gnawing at my heart he does
not hear.

This gnawing at the heart is at least a real emotion, while in "Spring Song" a modern nothingness has replaced the reawakening season. The refrains suggest that modern life has driven out spring with its "Come, move on!" and "No parking here!" The poem ends:

Anyhow, it's nothing to me.
I can remember, and so can you.
(Though we'd better watch out for
you-know-who,
When we sit around remembering
Spring).
We shall hardly notice in a year or
two.
You can get accustomed to anything.

Part IV, the most conventional, is made up of twenty-two unrelated sonnets. These are rather academic in theme and tone, containing as they do echoes of Elizabeth Barrett Browning and John Keats. The first and last illustrate this point, though there are many sonnets in between which point to Miss Millay's individuality. In the first she prophetically reveals the sadness of life after the loss of a beloved. In the last she celebrates the glimpse of sheer beauty that was Euclid's in the "blinding hour" when he had his vision

Of light anatomized. Euclid alone
Has looked on beauty bare. Fortunate
they
Who, though once only and then but
far away,
Have heard her massive sandal set on
stone.

The Harp-Weaver presents a poet with vision unclouded by the didacticism which mars some of her later work, for these poems vibrate with an inner fervor that needs no relationship to the political or social scene.

HAVELOK THE DANE

Type of work: Poem

Author: Unknown

Type of plot: Adventure romance

Time of plot: Tenth century

Locale: England and Denmark

First transcribed: c. 1350

Principal characters:

HAVELOK, a prince

GODARD, his guardian

GOLDEBORU, a princess

GODRICH, her guardian

GRIM, a fisherman

Critique:

Medieval romances in general follow a pattern, and *Havelok* is no exception. The hero is noble, brave, and pure; the heroine is noble, beautiful, and pure. There is a convenient supernatural element which helps along the plot. Virtue is rewarded and villainy is punished. *Havelok*, in spite of its adherence to the formula, is one of the more interesting of the romances to read, for it is reasonably concise and coherent. Its spirit of adventure hardly ever flags, and the plot is complicated enough to produce some feeling of suspense.

The Story:

Athelwold was a good king. No one dared offer him a bribe, and throughout all England people were at peace. He was a particular guardian to widows, children, and innocent maidens. A messenger might go peacefully from town to town with a hundred pounds of gold in a sack. Athelwold's only heir was a young daughter, still a baby.

When Athelwold knew that his death was upon him, he prayed for guidance and then summoned his earls and barons to his side. There was loud lamenting at the approaching end of their honored king. But Athelwold's chief concern was for his daughter's care. It was decided that Godrich, Earl of Cornwall, would be the most trustworthy to bring up the princess. Godrich swore a great oath to safeguard the infant Goldeboru and to hold her lands in trust until she could reign.

But Godrich watched the growing girl with envious eyes. She was fair to look upon, and Godrich could not bear to think of the day when she would be his sovereign. Acting then the part of a traitor, he took her secretly from Winchester to Dover and placed her in a remote castle. To guard the entrance he set his most trusted thanes with orders to let no one in to see the princess.

In Denmark, King Birkabeyn lay near death. He had reigned long and wisely, but he was leaving his son Havelok and his two little daughters without protection. He thought of his faithful friend, Godard, a rich man who was the most respected noble in the kingdom. Godard swore a great oath to guard the children well and to see that Havelok came into his inheritance when he became a man. After being shriven, Birkabeyn died content.

Godard was also a false-hearted traitor. On the seashore he cruelly slit the throats of the two tiny girls and then seized Havelok. The boy, terrified at what he had been forced to witness, begged for mercy. Instead of killing Havelok straightway, Godard called for Grim, a fisherman, and commanded him to bind the prince and cast him into the sea with an anchor around his neck. Anxious to please his lord, Grim seized the boy and bound him tightly. Then he took him home to wait for night.

As Havelok dozed on the rude bed in the fisherman's hut, a great light shone from his mouth. Grim's wife was fright-

ened and called her husband. Grim, awed, freed Havelok from his bonds. Bundling his wife, his five children, and Havelok aboard his fishing boat, he set sail for England. The group went up the Humber to land in a likely cove. Since then the place has been called Grimsby.

For twelve years Havelok grew rapidly. He was an active boy and a prodigious eater. Luckily, Grim was a good fisherman, and he could trade his catches at the market in Lincoln. Corn and meat could be bought there, and ropes for the nets. Havelok, who helped Grim in all his labors was especially good at peddling fish.

A great famine came upon the north of England. The crops withered and the fish fled English shores. Day after day Grim's family became poorer. Havelok, touched by the suffering of his foster family, resolved to seek his fortune in Lincoln. Although he could ill spare it, Grim cut a cloak from new sailcloth for Havelok and wished him well. The prince set out for town with his new cloak, but he had neither shoes nor hose.

In the town Havelok starved for three days. No one would hire him and he could find no food. At length he heard a cry for porters. Looking quickly around, he saw the earl's cook with a catch of fish to carry. In his eagerness Havelok knocked down eight or nine other porters to get to the cook first. Strong as a bull, the youth carried the fish to the castle. The next day the cook cried again for a porter, and this time Havelok carried a huge load of meat.

In the castleyard the cook greatly admired the strong fellow. He gave Havelok bread and meat, as much as he could hold, and engaged him as a steady helper. Eating regularly and working hard, Havelok became widely known for his strength. On a certain feast day the retainers held a stone-putting contest. A group of men brought in a stone so huge one man could barely lift it. Havelok easily heaved it many yards.

Godrich, hearing of Havelok's fame, decided to use the youth in his scheme to gain control of the kingdom. Thinking

him only a churl, Godrich had Goldeboru brought from Dover and ordered Havelok to marry her. Both young people objected, but Godrich had his way.

Havelok took his sorrowing bride back to Grim's cottage. That night the groom slept soundly but the bride stayed wakeful from shame at being mated to a churl. All at once a light issued from Havelok's mouth and a voice told Goldeboru of her husband's birth and destiny. Awaking Havelok, she advised him to go at once to Denmark to claim his throne.

In the morning Havelok persuaded the three Grim brothers to go with him on the trip to Denmark. Arriving in that land, the impoverished group met Ubbe, a noble who bought a ring from Havelok. Ubbe, greatly taken with Havelok and his beautiful bride, offered them a cottage for the night. The couple accepted gratefully, and soon were asleep after their long voyage.

In the night a band of robbers tried to break in after overpowering the guard set by Ubbe. When Havelok awoke, he set about him valiantly. He seized the door bar and slew robbers right and left. This feat won him more admiration. Ubbe assigned the young couple to a rich bower for the rest of the night. When Ubbe stole in for a look at his guests, he was astonished to see a light streaming from Havelok's mouth and a cross marked on his shoulder. By these signs he knew that Havelok was Birkabeyn's son and heir to the Danish throne.

Calling all the barons of Denmark together, Ubbe dubbed Havelok a knight and proclaimed him king. The assembled nobles passed judgment on Godard, the traitor, who was brought before Havelok, flayed, and hanged on a gallows with a great nail through his feet.

Now master of Denmark, Havelok sailed with a strong force to England to seize that kingdom from Godrich. The battle was joined near Lincoln. Although Godrich fought valiantly and wounded Ubbe, he was finally captured by the wrathful Danes. The false Earl of Corn-

wall, bound hand and foot, was brought before Havelok for judgment. Godrich was put upon an ass and taken into Lincoln, where his crime was proclaimed. Then he was taken to a nearby green and burned to death.

Havelok married one of Grim's daugh-

ters to the cook who had befriended him and made the man Earl of Cornwall. Grim's other daughter was married to the Earl of Chester. As for Havelok and Goldeboru, they lived together long and ruled wisely. Their union was blessed with fifteen children.

A HAZARD OF NEW FORTUNES

Type of work: Novel

Author: William Dean Howells (1837-1920)

Type of plot: Novel of manners

Time of plot: The 1880's

Locale: New York City

First published: 1890

Principal characters:

BASIL MARCH, editor of a literary magazine

MR. FULKERSON, sponsor for the magazine

CONRAD DRYFOOS, publisher of the magazine

MR. DRYFOOS, Conrad's father, a newly rich millionaire

HENRY LINDAU, a socialist

Critique:

Although the structure of this novel is unwieldy and complex, many lovers of Howells' fiction consider it their favorite, perhaps because of the author's deft characterization of a number of varied personalities, more than one usually finds in a Howells novel. Howells, like Basil March in the novel, moved to New York City after a residence of many years in New England, and this novel is the result of that move and the new experiences it brought to Howells, both as a person and as a novelist. In *A Hazard of New Fortunes*, perhaps more than anywhere else in Howells' fiction, the author's own dissatisfaction with America and his interest in social improvement are to be found. In the preface to a later edition of the book, Howells expressed the belief that he had written it when he was at the apex of his powers as a novelist.

The Story:

In his youth Basil March had wished for a literary career. Family responsibilities turned him, however, to the insurance business, a field in which he proved to himself and his employers that he was but mediocre. After eighteen years with his firm, his employers decided to replace him and put him into a somewhat meaningless position. Rather than be so embarrassed, March resigned. Fortunately for him and his family's future, Mr. Fulkerson, a promoter of syndicated newspaper material, who had met the Marches

years before, proposed that March take over the editorship of a new literary magazine that he was promoting. March at first demurred at Fulkerson's proposal, but the promoter, certain that March had the necessary taste and tact to be successful, finally persuaded him to take the position.

Mrs. March and their children had always lived in Boston, and so when the prospect of moving to New York City appeared, even though it meant a career for the husband and father, they needed considerable persuasion. At last Mrs. March was convinced that the removal to the larger city was imperative. She and her husband went to New York to find a flat in which they could make themselves comfortable. After many days of searching, Mrs. March returned to Boston, leaving her husband to make a decision about the editorship. He did so a short time later.

March's problems in connection with a staff did not prove as difficult as he had imagined. Fulkerson, the promoter, had engaged an artist, Angus Beaton, to serve as art director, procured a cover sketch for the first issue, and made all the financial arrangements with the magazine's backer, Mr. Dryfoos, who had recently made a fortune for himself through the control of natural gas holdings. Mr. Dryfoos, who was trying to win his son away from a career as a minister, had undertaken to finance the magazine in order

to give his son Conrad a chance to enter business as the ostensible publisher of the periodical. Foreign articles and reviews were to be handled by an old German socialist, Henry Lindau, who had been March's tutor and whom the younger man had met accidentally in New York.

Despite March's fear and lack of confidence, the new magazine, *Every Other Week*, was a success from the very first issue; both the illustrations and the material caught the public fancy. On the periphery of the activities concerning the magazine, however, there were many complications. The Dryfoos family, who had been simple farm folk, wanted to be taken into society; at least the two daughters wanted to enter society. In addition, Christine, the older daughter, fell in love with the art editor, who was not in love with her. Fulkerson, the promoter, had also fallen in love. He was busy paying court to a southern girl who boarded at the same house he did, and the girl's father, a Virginia colonel, was after Fulkerson to have the magazine print at least a portion of his great work extolling the merits of slavery.

Because the magazine had been a success, Fulkerson suggested that for publicity purposes they should give a dinner party for members of the staff and the press. Mr. Dryfoos, who was asked to pay the bill for the proposed affair, vetoed the idea, but he agreed to have a small dinner party at his home for several of the men connected with the magazine. Among the guests was Henry Lindau, who had struck the millionaire's fancy because he had lost a hand fighting in the Civil War. Dryfoos did not realize that Mr. Lindau, who was doing the foreign language work for the magazine, was a socialist. At the dinner party the personalities and the principles of the men clashed openly. The next day the millionaire told Basil March bluntly that the old man was to be fired. March wished to stick by the old German socialist, but Mr. Lindau forced the issue by

refusing to do any more work for the capitalistic owner of the magazine.

Another crisis occurred a short time later when Mr. Dryfoos and his son, who hated being a businessman rather than a minister, had an open clash of wills. The situation became so acute that the father, calling one day when his son was alone in the office, struck the young man in the face. Outside the office, the father also had trouble with his daughter, Christine, for he had forbidden his house to the art editor of the magazine, with whom she was in love.

At that time there was a streetcar strike in New York City. Young Conrad Dryfoos was very much in sympathy with the strikers, many of whom he knew as a result of his church work among the poor and sick of the city. At the instigation of a young woman whom he loved, he went out upon the streets to try to bring peace among the rioting strikers and the police. He saw Mr. Lindau, the aged, one-armed socialist, being beaten by a policeman; when he ran to interfere, he was struck by a stray bullet and was killed.

Mr. Dryfoos was heartbroken at the loss of his son, particularly because he felt that he had mistreated the young man. When he learned that his son had died trying to save Mr. Lindau from the policeman's club, he decided to accept the old man as a friend and to take care of him for the rest of his life. The decision came too late, however, for the old man died as a result of the beating he had received. In a last effort to show his change of heart, Mr. Dryfoos had Mr. Lindau's funeral conducted in his own home.

Still wishing to try to make his family happy, Mr. Dryfoos then swallowed his pride and went to see Angus Beaton, the artist. Confessing that he was sorry to have caused the young people unhappiness, he invited Beaton to resume his calls on Christine. The young man eventually pocketed his pride and called, but in spite of her love for him Christine re-

jected his suit forcibly and scratched his face.

A few days later, Mr. Dryfoos resolved to take his wife and daughters to Europe. Before he left, he went to the offices of the magazine, where everyone had been wondering what the fate of the publication would be and whether Conrad Dryfoos' death had destroyed his father's interest in the periodical. Mr. Dryfoos magnanimously consented to sell the periodical to Fulkerson and March at a low figure and with very low interest on the money they needed in order to purchase it. Both March and Fulkerson

were extremely happy about the turn of events. March saw his future secure at last, and he also saw that he would have a free hand in shaping the editorial policy. Fulkerson was happy because he too foresaw a prosperous future. As the result of his expectations, he was able to marry and settle down.

Some months afterward they learned that the Dryfoos family had been taken up promptly by at least a portion of Parisian society. Christine Dryfoos had even become engaged to a penniless but proud French nobleman.

HEADLONG HALL

Type of work: Novel

Author: Thomas Love Peacock (1785-1866)

Type of plot: Comedy of manners

Time of plot: Early nineteenth century

Locale: Wales

First published: 1816

Principal characters:

SQUIRE HEADLONG, the host

MR. FOSTER, the optimist

MR. ESCOT, the pessimist

MR. JENKISON, champion of the status quo

Critique:

Headlong Hall is a novel of talk, a satire on the pseudo-philosophers of the nineteenth century. There is virtually no plot and no character development. In fact, the characters seem to be merely abstract personages uttering pat phrases assigned to them by the author. But beneath the surface there is always keen awareness of the ridiculous in human behavior, dramatically presented by a writer who was intellectually wise enough to be tolerant of society's weaknesses.

The Story:

Squire Harry Headlong differed from the usual Welsh squire in that he, by some means or other, had become interested in books, in addition to the common interests of hunting, racing, and drinking. He had journeyed to Oxford and then to London in order to find the philosophers and men of refined tastes introduced to him in the world of literature. Having rounded up a group of intellectuals, he invited them to Headlong Hall for the Christmas holidays.

Three of the men formed the nucleus of his house party. The first was Mr. Foster, an optimist. To him everything was working toward a state of perfection, and each advancement in technology, in government, or in sociology was all for the good. He believed that man would ultimately achieve perfection as a result of his progress. Mr. Escot, on the other hand, saw nothing but deterioration in the world. The advances which Mr.

Foster saw as improvement, Escot saw as evidences of corruption and evil which would soon reduce the whole human race to wretchedness and slavery. The third man of the trio was Mr. Jenkison, who took a position exactly in the middle. He believed that the amount of improvement and deterioration balanced each other perfectly and that good and evil would remain forever in status quo.

These philosophers, with a large company of other dilettantes, descended upon Headlong Hall. Among the lesser guests was a landscape gardener who made it his sole duty to persuade the squire to have his estate changed from a wild tangle of trees and shrubs into a shaved and polished bed of green grass. Mr. Foster thought the grounds could be improved; Mr. Escot thought any change would be for the worse, and Mr. Jenkison thought the scenery perfect as it was.

There were ladies present, both young and old, but they did not join in the philosophical discussions. Many of the talks occurred after the ladies had left the dinner table and as the wine was being liberally poured, for Squire Headlong was aware that the mellowness produced by good burgundy was an incentive to conversation. The discussions took various turns, all of them dominated by the diametrically opposed views of Foster and Escot and soothed by the healing words of Jenkison. Escot harped constantly upon the happiness and moral virtue possessed by the savages of the past, virtue which

lessened with each encroachment of civilization. As the savage began to build villages and cities and to develop luxuries, he began also to suffer disease, poverty, oppression, and loss of morality. With this thesis Foster could not agree. He pointed to the achievements of civilization in fields other than those of a materialistic nature. Shakespeare and Milton, for example, could not have achieved their genius in the primitive life Escot applauded. Escot, refusing to concede an inch, pointed to Milton's suffering, stating also that even if one man did profit from the so-called advancements, fifty men regressed because of them. Mr. Jenkison agreed that the subject left something to be said on either side.

Between these learned discussions the gentlemen spent their time in attempts to fascinate the ladies. Escot had once been the suitor of one of the guests, but he had offended her father during an intellectual discussion and had fallen out of favor. He attempted now to regain his former place in her affection by humoring the father. During these periods of respite, the guests also entertained one another with singing and recitations, the selections being those they themselves had composed.

The squire, planning a magnificent ball, invited the whole neighborhood to be his guests. At the ball the wine flowed freely, so that even Foster and Escot forgot some of their differences. Escot, although he disapproved of any but aboriginal dances, danced often with the

lady of his choice. Foster, of course, thought the modern dance the utmost in refinement and an expression of the improved morality of man. Jenkison could see points both for and against the custom. During the evening Squire Headlong was reminded by a maiden relative that should he not marry soon there would be no one to carry on the name that had been honored for many centuries. As his name implied, the squire was not one to toy with an idea once it had entered his mind. Fixing on the lady of his choice in a matter of minutes, he proposed and was accepted. Then he arranged three other matches in an equally short time. Foster and Escot were aided in choosing brides and in getting permission from the father of Escot's beloved. Foster's bride, related to the squire, presented no obstacle. Seizing on another man, the squire told him of the plan and promptly chose a bride for that hapless individual.

Within a matter of days the weddings took place. Then the guests dispersed, after promising to gather again in August. Foster and Escot tried to the last to convince each other and the rest that only one philosophy was the true one, but Mr. Jenkison was not to fall into either of their traps. He would join them again in August, still convinced that there was merit in both their arguments. Neither was right or wrong, but each balanced the other, leaving the world in its usual status quo.

THE HEART IS A LONELY HUNTER

Type of work: Novel

Author: Carson McCullers (1917-)

Type of plot: Psychological realism

Time of plot: The 1930's

Locale: A Georgia mill town

First published: 1940

Principal characters:

MR. SINGER, a mute

MICK KELLY, an adolescent girl

BIFF BRANNON, a café proprietor

JAKE BLOUNT, a frustrated, idealistic workingman

DR. COPELAND, a Negro physician

Critique:

To read *The Heart Is a Lonely Hunter* as a novel of social criticism is to misinterpret the subtle yet precise art of Carson McCullers. Her true theme in this remarkable first novel is that sense of moral isolation, expressed in terms of loneliness and longing, which is both the social evil of the modern world and the inescapable condition of man. Four different but related stories illuminate Mrs. McCullers' theme through the experiences of Mick Kelly, Biff Brannon, Jake Blount, and Dr. Copeland. These people are drawn to Mr. Singer, the mute, because his physical infirmity seems to set him apart in the same way that their own sense of separation from the social community makes their lives incomplete. Mrs. McCullers is one of the most distinguished among our younger novelists, a writer whose fiction has both substance and significance.

The Story:

In a small town in the South there were two mutes, one a grossly fat Greek, the other a tall, immaculate man named Mr. Singer. They had no friends, and they lived together for ten years. After a lingering sickness the Greek became a changed man. When he began to be obscene in public, the cousin for whom he worked sent him to the state insane asylum. After that Mr. Singer was desolate.

He took all his meals at the New York Café owned by Biff Brannon. Biff was a stolid man with a weakness for cripples and sick people. When Jake Blount, a squat man with long, powerful arms, came to town, he went on a week-long drunk at Biff's expense. Biff had to find out what bothered Jake. Finding Mr. Singer eating at the café, Jake decided that he was the only person who could understand the message he was trying to give. One night Mr. Singer took Jake home with him. It was not until after he had slept that Jake realized Mr. Singer was a mute. He still felt, however, that the mute could understand him.

Mr. Singer had taken a room at the Kellys' boarding-house, where the daughter Mick, just entering her teens, was a gangly girl, always dressed in shorts, a shirt, and tennis shoes. She loved music and would go anywhere to hear it. Some nights she went to a big house in town where she could hear symphonic music through the open windows while she crouched in the shrubbery. At home no one realized what she wanted, until Mr. Singer moved there and let her talk to him when she was lonely.

Mick decided, after entering Vocational School, that she had to have some friends. Planning a dance, she invited only high school students. The house was decorated with tinsel. Mick borrowed an

evening dress and high-heeled shoes from one of her sisters.

On the night of the party a throng of children arrived and separated into noisy groups. When Mick handed out the prom cards, the boys went to one side of the room, the girls to the other. Silence descended. No one knew how to start things. A boy finally asked Mick to prom with him. Outside the house all the neighborhood children had gathered. While Mick and Harry walked around the block, the neighborhood children joined the party. By the time Mick got back, the decorations were torn, the refreshments gone, and the invited and the uninvited guests mixed up so badly that the party was bedlam. Everyone congregated on the street to run races and jump ditches, the partygoers forgetful of their nearly-grown-up state. Mick finally called off the party after she had been knocked breathless on a jump she could have made easily in her tennis shoes.

Portia worked for the Kellys. Her father was Dr. Copeland, the only colored doctor in town. He was an idealistic man who had always worked hard to raise the standards of the Negro people. One dark night Mr. Singer had stepped up and helped him light a cigarette in the rain. It was the first time a white man had ever offered him help or smiled at him. When he told Portia about a deaf-mute boy patient of his, she assured him that Mr. Singer would help him.

Jake, who had found a job with a flying-jenny show, tried to rouse the workers. He spent each Sunday with Mr. Singer, explaining that he had first wanted to be an evangelist until he had been made aware of the inequality in the world. He had unintentionally insulted Dr. Copeland twice, but he was one of the first to talk about doing something for Willie, Dr. Copeland's son.

Willie had been sentenced to hard labor for knifing a man. At the prison camp he and two others tried to run away. They were put in a cold shack for three days with their bare feet hoisted up

by a looped rope. Willie lost both feet from gangrene. Dr. Copeland, trying to see the judge about the case, was severely beaten up by a white crowd around the court house and put in jail. Mr. Singer and Portia obtained his release on bail, and Jake went with Mr. Singer to Dr. Copeland's house. There he argued the ethics of the case with the doctor all night, Jake too hysterical to be logical, the doctor too sick.

There was a peacefulness in Mr. Singer's face that attracted Mick. She followed him whenever she could. He bought a radio which he kept in his room for her to listen to. Those were hours of deep enjoyment for her. She felt that she had music in her that she would have to learn to write down.

She fascinated Biff. After his wife died, he watched Mick begin to grow up, but he seldom spoke to her. He was equally quiet with Mr. Singer when he visited at the Kelly boarding-house. Mr. Singer considered Mick pitiful, Jake crazy, Dr. Copeland noble, and Biff thoughtful; but they were always welcome to his room.

On his vacation Mr. Singer went to see his Greek friend. He took beautiful presents along with him, but the Greek was petulant over anything but food. Only there did Mr. Singer take his hands out of his pockets; then he wore himself out trying to tell the Greek with his hands everything he had seen and thought since the Greek went away. Although the Greek showed no interest, Mr. Singer tried even harder to entertain him. When he left, the Greek was still impassive.

Mr. Singer's board was the only steady money the Kellys could depend on. When one sister got sick, the loss of her salary threw the whole family in a quandary. Mick heard that a job was opening at the five-and-ten-cent store. The family in conclave decided she was too young to work. The fact that for the first time they were talking about her welfare prompted her to apply for the job. She

got it, but each night she was too tired for anything but sleep.

It was again time for Mr. Singer to go to see his Greek friend. Laden down with presents, he made the long trip. When he reached the asylum office, the clerk told him the Greek was dead. Stricken, he found his way back to the town, left his luggage at the station, went to his room, and put a bullet through his chest.

Mr. Singer's death left his four friends confused. Dr. Copeland, still sick, brooded over it.

Jake Blount joined in a free-for-all at

the flying-jenny grounds and, after hearing that the police were looking for him, left town.

Mick did not sleep well for weeks after the funeral. All that she had left was Mr. Singer's radio. She felt cheated because there was no time, no money, no feeling anymore for music, but she could never decide who had cheated her.

And Biff, who had watched Mr. Singer with Jake and Mick, was still puzzling over the relationships he had studied. He wondered whether, in the struggle of humanity, love might be the answer.

HEART OF DARKNESS

Type of work: Short story

Author: Joseph Conrad (Teodor Józef Konrad Korzeniowski, 1857-1924)

Type of plot: Symbolic romance

Time of plot: Late nineteenth century

Locale: The Belgian Congo

First published: 1902

Principal characters:

MARLOW, the narrator

MR. KURTZ, manager of the Inner Station, Belgian Congo

THE DISTRICT MANAGER

A RUSSIAN TRAVELER

KURTZ'S FIANCÉE

Critique:

In one sense, *Heart of Darkness* is a compelling adventure tale of a journey into the blackest heart of the Belgian Congo. The story presents attacks by the natives, descriptions of the jungle and the river, and characterizations of white men who, sometimes with ideals and sometimes simply for profit, invade the jungles to bring out ivory. But the journey into the heart of the Congo is also a symbolic journey into the blackness central to the heart and soul of man, a journey deep into primeval passion, superstition, and lust. Those who, like the district manager, undertake this journey simply to rob the natives of ivory, without any awareness of the importance of the central darkness, can survive. Similarly, Marlow, who is only an observer, never centrally involved, can survive to tell the tale. But those who, like Mr. Kurtz, are aware of the darkness, who hope with conscious intelligence and a humane concern for all mankind to bring light into the darkness, are doomed, are themselves swallowed up by the darkness and evil they had hoped to penetrate. Conrad manages to make his point, a realization of the evil at the center of human experience, without ever breaking the closely knit pattern of his narrative or losing the compelling atmospheric and psychological force of the tale. The wealth of natural symbols, the clear development of char-

acter, and the sheer fascination of the story make this a short story that has been frequently praised and frequently read ever since its publication in 1902. *Heart of Darkness* is, in both style and insight, a masterful short story.

The Story:

A group of men were sitting on the deck of the cruising yawl, *The Nellie*, anchored one calm evening in the Thames estuary. One of the seamen, Marlow, began reflecting that the Thames area had been, at the time of the invading Romans, one of the dark and barbarous areas of the earth. Dwelling on this theme, he then began to tell a story of the blackest, most barbarous area of the earth that he had experienced.

Through his aunt's connections, Marlow had once secured a billet as commander of a river steamer for one of the trading companies with interests in the Belgian Congo. When he went to Belgium to learn more about the job, he found that few of the officials of the company expected him to return alive. In Brussels he also heard of the distinguished Mr. Kurtz, the powerful and intelligent man who was educating the natives and at the same time sending back record shipments of ivory.

The mysterious figure of Mr. Kurtz fascinated Marlow. In spite of the omi-

nous hints that he gathered from various company officials, he became more and more curious about what awaited him in the Congo. During his journey, as he passed along the African coast, he reflected that the wilderness and the unknown seemed to seep right out to the sea. Many of the trading posts and stations the ship passed were dilapidated and looked barbaric. Finally, Marlow arrived at the seat of the government at the mouth of the river. Again, he heard of the great distinction and power of Mr. Kurtz who had, because of his plans to enlighten the natives and his success in gaining their confidence, an enormous reputation. Marlow also saw natives working in the hot sun until they collapsed and died. Marlow had to wait for ten impatient days at the government site because his work would not begin until he reached the district manager's station, two hundred miles up the river. At last the expedition left for the district station.

Marlow arrived at the district station to find that the river steamer had sunk a few days earlier. He met the district manager, a man whose only ability seemed to be the ability to survive. The district manager, unconcerned with the fate of the natives, was interested only in getting out of the country; he felt that Mr. Kurtz's new methods were ruining the whole district. The district manager reported also that he had not heard from Kurtz for quite some time, but had received disquieting rumors about his being ill.

Although he was handicapped by a lack of rivets, Marlow spent months supervising repairs to the antiquated river steamer. He also overheard a conversation which revealed that the district manager was Kurtz's implacable enemy, who hoped that the climate would do away with his rival.

The steamer was finally ready for use, and Marlow, along with the district manager, sailed to visit Kurtz at the inner station far up the river. The journey was difficult and perilous; the water was shal-

low; there were frequent fogs. Just as they arrived within a few miles of Kurtz's station, natives attacked the vessel with spears and arrows. Marlow's helmsman, a faithful native, was killed by a long spear when he leaned from his window to fire at the savages. Marlow finally blew the steamboat whistle and the sound frightened the natives away. The district manager was sure that Kurtz had lost control over the blacks. When they docked, they met an enthusiastic Russian traveler who told them that Kurtz was gravely ill.

While the district manager visited Kurtz, the Russian told Marlow that the sick man had become corrupted by the very natives he had hoped to enlighten. He still had power over the natives, but instead of his changing them, they had debased him into an atavistic savage. Kurtz attended native rituals, had killed frequently in order to get ivory, and had hung heads as decorations outside his hut. Later Marlow met Kurtz and found that the man had, indeed, been corrupted by the evil at the center of experience. Marlow learned, from the Russian, that Kurtz had ordered the natives to attack the steamer, thinking that, if they did so, the white men would run away and leave Kurtz to die among his fellow savages in the wilderness. Talking to Marlow, Kurtz showed his awareness of how uncivilized he had become, how his plans to educate the natives had been reversed. He gave Marlow a packet of letters for his fiancée in Belgium and the manuscript of an article, written sometime earlier, in which he urged efforts to educate the natives.

The district manager and Marlow took Kurtz, now on a stretcher, to the river steamer to take him back home. The district manager contended that the area was now ruined for collecting ivory. Kurtz, full of despair and the realization that devouring evil was at the heart of everything, died while the steamer was temporarily stopped for repairs.

Marlow returned to civilization and,

about a year later, went to Belgium to see Kurtz's fiancée. She still thought of Kurtz as the splendid and powerful man who had gone to Africa with a mission, and she still believed in his goodness and power. When she asked Marlow what Kurtz's last words had been, Marlow lied

and told her that Kurtz had asked for her at the end. In reality, Kurtz, who had seen all experience, had in his final words testified to the horror of it all. This horror was not something, Marlow felt, that civilized ladies could, or should, understand.

THE HEART OF MIDLOTHIAN

Type of work: Novel

Author: Sir Walter Scott (1771-1832)

Type of plot: Historical romance

Time of plot: Early eighteenth century

Locale: Scotland

First published: 1818

Principal characters:

DAVID DEANS, a dairyman

JEANIE DEANS, his daughter

ELLIE DEANS, another daughter

REUBEN BUTLER, Jeanie's betrothed

GEORDIE ROBERTSON, Ellie's betrayer, in reality George Staunton

MEG MURDOCKSON, an evil woman

THE DUKE OF ARGYLL, Jeanie's benefactor

Critique:

The story of Jeanie Deans and her great effort to save her sister's life is supposedly based on fact. Fact or fiction, it is an exciting story, told as only Sir Walter Scott could tell it. *The Heart of Midlothian* is filled with suspense, mystery, and romance, and there is a happy ending. Many consider this Scott's greatest novel.

The Story:

The first knowledge Jeanie Deans had that her sister Effie was in trouble came just a few moments before officers of justice arrived at the cottage to arrest Effie for child murder. They told Jeanie and her father, David Deans, that Effie had borne a male child illegitimately and had killed him or caused him to be killed soon after he was born. Effie admitted the birth of the child but refused to name her seducer. She denied that she had killed her baby, saying that she had fallen into a stupor and had recovered to find that the midwife who attended her had disposed of the child in some fashion unknown to Effie. In the face of the evidence, however, she was convicted of child murder and sentenced to be hanged. Jeanie might have saved her sister, for it was the law that if a prospective mother had told anyone of her condition she would not be responsible for her baby's death. But Jeanie would not lie, even to

save her sister's life. Since there was no one to whom Effie had told her terrible secret, there was no defense for her, and she was placed in the Tolbooth prison to await execution.

Another prisoner in the Tolbooth was Captain John Porteous, who was awaiting execution for firing into the crowd attending the hanging of Andrew Wilson, a smuggler. Wilson's accomplice, Geordie Robertson, had escaped, and the officers feared that Robertson might try to rescue Wilson. For that reason, Porteous and a company of soldiers had been sent to the scene of the execution to guard against a possible rescue. Because Porteous had fired into the crowd without provocation, killing several people, he was to be hanged. But when his execution was stayed for a few weeks, a mob headed by Robertson, disguised as a woman, broke into the prison, seized Porteous, and hanged him. For that deed Robertson became a hunted man.

Meanwhile Jeanie Deans, who had refused to lie to save her sister, had not forsaken Effie. When she visited Effie in prison, she learned that Robertson was the father of her child. He had left her in the care of old Meg Murdockson, considered by many to be a witch, and it must have been Meg who had killed or sold the baby. Meg's daughter Madge had long before been seduced by Robert-

son and had lost her mind for love of him, and Meg had sworn revenge on any other woman Robertson might love. But proving the old woman's guilt or Effie's innocence was not possible, for Robertson had disappeared, and Meg swore that she had seen Effie coming back from the river after drowning the baby.

Jeanie, determined to save her sister, decided to walk to London to seek a pardon from the king and queen. She told her plans to Reuben Butler, a minister to whom she had long been betrothed. Reuben had not been able to marry her, for he had no position other than that of an assistant schoolmaster and his salary was too small to support a wife. Although he objected to Jeanie's plan, he was able to aid her when he saw that she could not be swayed from her purpose. Reuben's grandfather had once aided an ancestor of the present Duke of Argyle, and Reuben gave Jeanie a letter asking the duke's help in presenting Jeanie to the king and queen.

The journey to London was a long and dangerous one. Once Jeanie was captured by Meg Murdockson, who tried to kill her so that she could not save Effie. But Jeanie escaped from the old woman and sought refuge in the home of the Rev. Mr. Staunton. There she met the minister's son, George Staunton, and learned from him that he was Geordie Robertson, the betrayer of her sister. He admitted his responsibility to Effie, telling Jeanie that he had planned and executed the Porteous incident in order to rescue Effie from the prison. But she had refused to leave with him. He had tried many other schemes to save her, including an attempt to force from Meg the confession that she had taken the baby, but everything had failed. He told Jeanie that he had been on his way to give himself up in exchange for Effie's release when he fell from his horse and was injured. He told Jeanie to bargain with the Duke of Argyle, and as a last resort to offer to lead the authorities to Robertson in exchange for Effie's pardon.

George promised not to leave his father's house until Effie was free.

Jeanie at last reached London and presented herself to the Duke of Argyle with Reuben's letter. The duke, impressed with Jeanie's sincerity and simplicity, arranged for an audience with the queen. She too believed Jeanie's story of Effie's misfortune, and through her efforts the king pardoned Effie, with the stipulation that she leave Scotland for fourteen years. Jeanie secured the pardon without revealing George Staunton's secret.

The duke was so impressed with Jeanie's goodness and honesty that he made her father the master of an experimental farm on one of his estates in Scotland, and he made Reuben the minister of the church. Jeanie's heart was overflowing with joy until she learned that Effie had eloped with her lover just three nights after her release from prison. No one knew where they were, as the outlaw's life was in constant danger because of his part in the Porteous hanging.

Reuben and Jeanie were married and were blessed with three fine children. They prospered in their new life, and Jeanie's only sorrow was her sister's marriage to George Staunton. She kept Effie's secret, however, telling no one that George was actually Robertson. After several years, George and Effie returned to London, George having inherited a title from his uncle, and as Sir George and Lady Staunton they were received in court society. Effie wrote secretly to Jeanie and sent her large sums of money which Jeanie put away without telling her husband about them. Even to him she could not reveal Effie's secret.

By chance Jeanie found a paper containing the last confession of Meg Murdockson, who had been hanged as a witch. In it Meg confessed that she had stolen Effie's baby and had given him to an outlaw. Jeanie sent this information to Effie, in London, and before long Effie, as Lady Staunton, paid Jeanie a visit. Effie had used a pretext of ill health to go to Scotland while her husband, acting

on the information in Meg's letter, tried to trace the whereabouts of their son. Although it was dangerous for George to be in Scotland, where he might be recognized as Geordie Robertson, he followed every clue given in Meg's confession. In Edinburgh he met Reuben Butler, who was there on business, and secured an invitation to accompany Reuben back to the manse. Reuben, not knowing George's real identity, was happy to receive the Duke of Argyle's friend. Reuben, at that time, did not know that Effie was also a guest in his home.

As Reuben and George walked toward the manse, they passed through a thicket where they were attacked by outlaws. One, a young fellow, ran his sword through George and killed him. It was not until Reuben had heard the whole story of the Staughtons from Jeanie that he searched George's pockets and found there information which proved beyond doubt that the young outlaw who had

killed George was his own son, stolen many years before. Because Effie was grief-stricken by George's death, Jeanie and Reuben thought it useless to add to her sorrow by revealing the identity of his assailant. Reuben later traced the boy to America, where the young man continued his life of crime until he was captured and probably killed by Indians.

Effie stayed with Reuben and Jeanie for more than a year. Then she went back to London and the brilliant society she had known there. No one but Jeanie and Reuben ever knew the secret of Effie and George. After ten years, Effie retired to a convent on the continent, where she spent her remaining years grieving for her husband and the son she had never known.

Reuben and Jeanie Butler, who had been so unavoidably involved in sordidness and crime, lived out their lives happily and carried their secret with them to the grave.

THE HEART OF THE MATTER

Type of work: Novel

Author: Graham Greene (1904-)

Type of plot: Psychological realism

Time of plot: World War II

Locale: British West Africa

First published: 1948

Principal characters:

MAJOR SCOBIE, police chief in one of the colony's districts

MRS. SCOBIE, his wife

MRS. ROLT, shipwreck victim, Scobie's mistress

WILSON, a counter-intelligence agent

YUSEF, a Syrian merchant

Critique:

The fears and hopes, friendships and petty rivalries, loves and hates of Europeans immured in a colony on the African coast afforded Graham Greene, who actually worked in such a place during World War II, the material for this novel. The book continues the study of British people under the influence of our times begun in Greene's earlier work. Major Scobie, like Arthur Rowe in *The Ministry of Fear*, is a relatively friendless man—a type that seems to have fascination for the author. Like Rowe, in the earlier novel, Major Scobie is placed in a position where he can choose between life or death: the high point in both novels is that at which the choice is made. Beyond the immediate story, however, there are larger implications. *The Heart of the Matter*, written by one of the leading Catholic novelists of the day, is actually a religious story, a fable of the conflict between good and evil. It is a drama of the human soul in mid-passage toward Heaven or Hell.

The Story:

For fifteen years Major Scobie, chief of police in a British West African district had built up a reputation for honesty. Then he learned that in spite of his labors he was to be passed over for the district commissionership in favor of a younger man. Those fifteen long years now seemed

to him to have been too long and filled with too much work. Worse than his own disappointment was the disappointment of his wife. Mrs. Scobie needed the encouragement that a rise in official position would have given her, to compensate for the loss of her only child some years before and her unpopularity among the official family of the district.

A love for literature, especially poetry, had set Mrs. Scobie apart from the other officials and their wives. Once the difference was discerned, the other Britishers distrusted and disliked her. They even pitied the man whom she had married. Nor were the Scobies much happier than people imagined them to be. Mrs. Scobie hated the life she led, and her husband disliked having to make her face it realistically. Both drank. When she found he was not to be made district commissioner, she insisted that he send her to the Cape Colony for a holiday, even though German submarines were torpedoing many vessels at the time.

Scobie had not the money to pay expenses of the trip. For a previous excursion of hers from the colony he had already given up part of his life insurance. After trying unsuccessfully to borrow the money from the banks, he went to Yusef, a Syrian merchant, who agreed to lend him the money at four percent interest. Scobie knew that any dealings he had

with Yusef would place him under a cloud, for the official British family knew only too well that many of the Syrian's doings were illegal, including the shipment of industrial diamonds to the Nazis. Pressed by his wife's apparent need to escape the boredom of the rainy season in the coast colony, Scobie finally took the chance that he could keep clear of Yusef's entanglements, even though he knew that the Syrian hated him for the reputation of integrity he had built up during the past fifteen years.

To add to Scobie's difficulties, he learned that Wilson, a man supposedly sent out on a clerkship with a trading company, was actually an undercover agent working for the government on the problem of diamond smuggling. First of all, Scobie had no official information about Wilson's true activities; secondly, Wilson had fallen in love with Scobie's wife; and, thirdly, Mrs. Scobie had bloodied Wilson's nose for him and permitted her husband to see her admirer crying. Any one of the counts would have made Scobie uneasy; all three in combination made him painfully aware that Wilson could only hate him, as Wilson actually did.

Shortly after his wife's departure, a series of events began to break down Major Scobie's trust in his own honesty and the reputation he had built up for himself. When a Portuguese liner was searched on its arrival in port, Scobie found a suspicious letter in the captain's cabin. Instead of turning in the letter, he burned it—after the captain had assured him that the letter was only a personal message to his daughter in Germany. A few weeks later Yusef began to be very friendly toward Scobie. Gossip reported that Scobie had met and talked with the Syrian on several occasions, in addition to having borrowed money from the suspected smuggler.

One day word came that the French had rescued the crew and passengers of a torpedoed British vessel. Scobie was with the party who met the rescued people at the border between the French and British colonies. Among the victims was a

young bride of only a few months whose husband had been killed in the war. While she recuperated from her exposure in a lifeboat and then waited for a ship to return her to England, she and Scobie fell in love. For a time they were extremely careful of their conduct, until one day Mrs. Rolt, the rescued woman, belittled Scobie because of his caution. Scobie, to prove his daring as well as his love, sent her a letter which was intercepted by Yusef's agents. In payment for return of the letter Scobie was forced to help Yusef smuggle some gems from the colony. Wilson, Scobie's enemy, suspected the smuggling done by Scobie, but he could prove nothing.

Mrs. Rolt pleaded with Scobie to show his love by divorcing his wife and marrying her. Scobie, a Roman Catholic, tried to convince her that his faith and his conscience could not permit his doing so. To complicate matters further, Mrs. Scobie cabled that she was already aboard ship on her way back home from Capetown. Scobie did not know which way to turn. On her return Mrs. Scobie nagged him to take communion with her. Scobie, unable to receive absolution because he refused to promise to give up adultery, took the sacrament of communion anyway, rather than admit to his wife what had happened. He realized that according to his faith he was damning his soul.

The worry over his sins, his uneasiness about his job, the problem of Yusef, a murder that Yusef had had committed for him, and the nagging of both his wife and Mrs. Rolt—all these made Scobie's mind a turmoil. He did not know which way to turn, for the Church, haven for many, was forbidden to him because of his sins and his temperament.

In searching for a way out of his predicament Scobie remembered what he had been told by a doctor shortly after an official investigation of a suicide. The doctor had told Scobie that the best way to commit suicide was to feign angina and then take an overdose of evipan, a drug prescribed for angina cases. Carefully,

Scobie made plans to take his life in that way because he wanted his wife to have his insurance money for her support after she returned to England. After studying the symptoms of angina, Scobie went to a doctor, who diagnosed Scobie's trouble from the symptoms he related. Scobie knew that his pretended heart condition would soon be common knowledge in the colony.

Ironically, Scobie was told that he had been reconsidered for the commissionership of the colony but that he could not be given the post because of his illness. To Scobie, the news made little difference, for he had already made up his

mind to commit suicide.

To make his death appear convincing, he filled his diary with entries tracing the progress of his heart condition. One evening he took his overdose of evipan, his only solution to difficulties which had become more than he could bear. He died, and only one or two people even suspected the truth. One of these was Mrs. Scobie, who complained to the priest after he had refused to give Scobie absolution. The priest, knowing of Scobie's virtues as well as his sins, cried out to her that no one could call Scobie wicked or damned, for no one knew God's mercy.

HEARTBREAK HOUSE

Type of work: Drama

Author: Bernard Shaw (1856-1950)

Time: 1913

Locale: Sussex, England

First presented: 1920

Principal characters:

CAPTAIN SHOTOVER, an English eccentric and visionary
LADY ARIADNE UTTERWOOD, and
MRS. HESIONE HUSHABYE, his daughters
HECTOR HUSHABYE, Hesione's husband
ELLIE DUNN, a guest in Captain Shotover's house
MAZZINI DUNN, her father
BOSS MANGAN, an industrialist
RANDALL UTTERWOOD, Lady Ariadne's brother-in-law
NURSE GUINNESS, a servant
BILLY DUNN, an ex-pirate and burglar

Heartbreak House has always held an equivocal place in the Shavian canon. Its admirers—and they are many—bracket it with Shaw's best, beside such acknowledged masterpieces as *Man and Superman* and *Saint Joan*. Severer critics see it as an unsuccessful attempt to create a mood of Chekhovian melancholy and fatalism within a framework of political allegory and social satire, a mixture of comedy, tragedy, dialectic, and prophecy that never quite coalesces into unity of theme or structure.

Shaw himself was as much to blame as anyone for some of the misconceptions regarding his play. Always ready, even eager, to instruct his public, in this instance he maintained an attitude of reticence toward his work and appeared hesitant to let it pass out of his hands. Although part of it had been written as early as 1913 and it was in its final form by 1916, the play was not published until 1919. Its first performance was the Theatre Guild production on November 12, 1920. Even then Shaw apparently preferred to let his work speak for itself without mediation on his part, for when asked on one occasion to interpret some of his lines he answered brusquely that he was merely the author and therefore could not be expected to know. Perhaps he was still smarting from the abuse he

had received following the publication of his pamphlet, *Commonsense about the War* (1915), read by the jingo-minded wartime public as a piece of pacifist propaganda. Under the circumstances his reluctance to present his most sweeping indictment of a society unable or unwilling to bring its moral judgments and political convictions into balance with its potential of destruction becomes understandable. War, Shaw seems to say, is no longer the trade of the professional soldier or the recreation of the feudal elite; all of mankind is now involved in the common catastrophe and society must perish if it cannot realize its possibilities for good as opposed to its capacities for destruction.

In a way that criticism has not yet fully appraised, *Heartbreak House* presents almost the whole range of Shaw's thought, for few of his plays are more representative or inclusive in the themes and motifs touched upon if not explored: war, love, society, education, religion, politics, and science. The only element lacking is the Shavian principle of the Life Force. As a drama of ideas it looks back to the earlier plays and anticipates *Saint Joan* and *The Apple Cart*. As comment on upper-class life it continues and climaxes the themes Shaw presents in *Getting Married* and *Misalliance*. Shaw himself is present in his various manifes-

tations: the recorder of that verbal interplay which in the Shavian drama often takes the place of conflict, the playwright of ideas, the master of comedy, the maker of epigrams, the teacher, the critic, the philosopher, the parodist, the fabulist, and the poet.

A clue to the meaning of the play is provided in the subtitle: "A Fantasia in the Russian manner on English themes." Following the production of several of Chekhov's plays in London, Shaw had been studying the work of the Russian dramatist and had seen in at least three, *The Cherry Orchard*, *The Sea Gull*, and *Uncle Vanya*, exempla of the theme he himself had in mind: the disintegration of a society from within and its final collapse in the face of forces it had previously ignored or denied. Allowances must be made, however, for Shaw's habit of exaggeration where precedents or sources are concerned. Shaw may have begun his play with a similarity of tone in mind—the atmosphere, he said, was the initial impulse—but he ends with effects quite different from those we find in Chekhov. Partly the difference is one of temperament, the great Russian power of enclosing the poetry of all experience in the single instance, partly the fact that the haunted landscapes of Chekhov's world have little in common with those aspects of British middle and upper-class life that Shaw observed so shrewdly. Shaw's people exist only in the light of his ethical and political values; Chekhov's, entirely within the world of their own moral and spiritual blight. The sound of the ax echoing through the twilight at the end of *The Cherry Orchard* is more portentous and meaningful than the bombs which rain fire and death from the sky at the close of *Heartbreak House*.

The essential differences between these two plays are not altogether to Shaw's disadvantage, for *Heartbreak House*, although it lacks the larger expressiveness of Chekhov's theater, exhibits all the intellectual vigor and wild poetry, the clash

of ideas and personalities, of disquisitory drama at its best. A thesis play, it is admitted as such in Shaw's preface, where he states that *Heartbreak House* is more than a title: it is the Europe—or England—of culture and leisure in the period before World War I. As the alternative to *Heartbreak House* he sees only Horseback Hall, peopled by the gentry who have made sport a cult. In either case, true leadership is lacking in this world of cross-purposes, futile desires, and idle talk. These people have courage of a sort, but they are able to do little more than clench their fists in gestures of defiance as the bombs drop from the sky.

The setting of the play is the Sussex home, built like a ship, of Captain Shotover, an eighty-eight-year-old eccentric and retired sea captain credited by hearsay with selling his soul to the devil in Zanzibar and marriage to a black witch in the West Indies. Cranky, realistic, fantastically wise, he drinks three bottles of rum a day, strives to attain the seventh degree of concentration, and spends his time tinkering with death-dealing inventions. To Ellie Dunn, a young singer arriving as the guest of Mrs. Hesione Hushabye, the captain's daughter, the atmosphere of the house seems as puzzling and unpredictable as its owner. No one bothers to greet visitors; members of the family are treated like strangers; strangers are welcomed like old friends. An elderly servant calls everyone ducky. When Lady Ariadne Utterwood returns for a visit after twenty-three years in the colonies with her husband, Sir Hastings Utterwood, an empire builder, neither her father nor her sister recognizes her. The captain persists in confusing Mazzini Dunn, Ellie's father, with a rascally ex-pirate who had robbed him many years before. Arriving unexpectedly, Boss Mangan, the millionaire industrialist whom Ellie is to marry, is put to work in the captain's garden.

From this opening scene of innocent, seemingly irresponsible comedy the play proceeds to more serious business, and by

the end of the first act the characters have assumed their allegorical identities. Lady Ariadne is Empire, the prestige of foreign rule. Hesione Hushabye is Domesticity, the power of woman's love and authority at home. Hector, her husband, is Heroism, a man capable of brave deeds but so tamed by feminine influence that his only escape is through romantic day-dreams and Münchhausen-like tales of derring-do. Mazzini Dunn is the nineteenth-century Liberal, a believer in progress but too sentimental to be an intellectual force; consequently he has become the tool of Boss Mangan, a figure of capitalistic Exploitation. Randall Utterwood, Lady Ariadne's brother-in-law, is Pride, a Foreign Office official symbolically in love with his sister-in-law and filled with snobbish regard for caste. Looming over these figures is old Captain Shotover, the embodiment of Old England and its genius, no longer the captain of the great Ship of State but the half-cracked, drunken skipper of a house built like a ship, suggesting his own and his country's maritime history. Captain Shotover is the triumph of the play. In spite of his allegorical significance he is always superbly himself, a figure larger than life and yet lifelike, reliving his past and creating his future in terms of his own fantastic logic. These people come together in twos and threes to speak in their own and in their allegorical characters. Childlike resentments, old grievances, brooding frustrations, impossible dreams, and unexpected disillusionments break through their masks in the heavily charged atmosphere that the play generates, but all this sound and fury leads nowhere. *Heartbreak House* is idleness dramatized, impotence of mind and will

translated into speech and gesture.

In one sense *Heartbreak House* might be described as the story of Ellie Dunn's education. In the first act, although she is engaged to Boss Mangan, she fancies herself in love with Marcus Darnley, a middle-aged man of romantic background, whom she has been meeting secretly. The discovery that Marcus is Hector Hushabye opens her eyes to reality and deceit. Disillusioned with romantic love, she decides to accept Boss Mangan and his money, only to discover that his millions are nonexistent, that he is simply the capitalist who uses the money other men entrust to him. In the end she decides that she will become the white bride of old Captain Shotover because his seventh degree of concentration holds a promise of peace and happiness beyond desire or despair. This time it is the captain who disillusioned her; his seventh degree of concentration is rum. Ellie's education is now complete, and she is free to be as practical or aspiring as she desires.

Suddenly, while these people sit on the terrace and talk out their predicament, planes begin to drone overhead. Boss Mangan and a burglar—who had turned out to be Billy Dunn the ex-pirate now reduced to petty thievery and sniveling confession—take refuge in a gravel pit; a bomb falls and kills them. The others survive. *Heartbreak House* still stands.

All criticism of *Heartbreak House* reduces itself to a single issue: Can comedy, even brilliantly presented, sustain a theme of tragic significance? Shaw, as he declared, was only the writer. The reader or the playgoer has been left to answer this question for himself.

THE HEAT OF THE DAY

Type of work: Novel

Author: Elizabeth Bowen (1899-)

Type of plot: Psychological realism

Time of plot: 1942-1944

Locale: London

First published: 1949

Principal characters:

STELLA RODNEY, an attractive widow

RODERICK RODNEY, her son

ROBERT KELWAY, her lover

HARRISON, a British Intelligence agent

Louie Lewis, wife of a British soldier

Critique:

The wartime setting of this book is no more than incidental, for the story treats of contrasting faiths and loyalties which are altogether timeless. Though the general atmosphere is electric with danger, the author muffles the sound of bombs and anti-aircraft guns until they give only a tonal background for the drama of Stella Rodney, Robert Kelway, and the enigmatic Harrison. The problem of Stella Rodney is that of a woman asked to question her own judgment of the man she loves. Miss Bowen is at her best in dealing with complex personal relationships, and here she inspects some barriers to emotional and intellectual harmony that are embodied in a conflict between patriotism and love. Like Henry James, she is interested in the collision of finely-grained personalities; and the very nature of her subject matter demands a style that is sensitive and involved.

The Story:

The first Sunday afternoon of September, 1942, found Harrison sitting at a band concert in Regent Park. But he was not listening to the music. He was, in fact, merely killing time until he could see Stella Rodney at eight o'clock. Thinking of Stella and the awkward subject he must discuss with her, he kept thrusting the fist of his right hand into the palm of his left. This unconscious mo-

tion, as well as his obvious indifference to the music, aroused the curiosity of an adjacent listener. This neighbor, Louie Lewis, was a clumsy, cheaply clad young woman with an artless and somewhat bovine expression. Lonely without her soldier husband and entirely a creature of impulse, she offended Harrison by breaking into his reverie with naïve comments which were brusquely rebuffed. Unabashed, she trailed after him when he left the concert, giving up only when he abruptly left her to keep his engagement.

Stella, in her top-floor flat in Weymouth Street, wondered rather idly why Harrison was late. Her attitude of waiting was more defiant than expectant, for she had no love for her visitor. She hardly knew how he had managed to insinuate himself into her life; first, he had turned up unaccountably at the funeral of Cousin Francis Morris, and since then his attentions had shown a steady increase. There had been a subtle shade of menace in his demand that she see him that night, and a curious sense of apprehension had prompted her to consent. As she awaited his knock, her glance flickered impatiently about the charming flat, and she recalled fleetingly the facts that gave shape to her existence: her young son, Roderick, now in the British army;

her ex-husband, long divorced and dead; her own war work with Y.X.D.; and her lover, Robert Kelway, also in government service.

When Harrison arrived, he received a cool and perfunctory greeting. His first remarks were hesitant and enigmatic, but he soon launched into words that left Stella wide-eyed with shock and disbelief. Her lover, he told her, was a Nazi agent passing English secrets on to Germany. Harrison himself was connected with British Intelligence and he had been assigned to cover Kelway's movements. There was just one way to save the traitor. Stella must give him up, switch her interest to Harrison. Then Kelway's fate might be averted, or indefinitely postponed.

The blunt proposition unnerved Stella. She refused to believe in Kelway's guilt, for Harrison did not impress her as a man to trust. She played for time, winning a month's delay in which to make up her mind. Harrison sharply advised her not to warn Robert; the slightest change in his pattern of action would result in his immediate arrest. As the interview ended, the telephone rang. At the other end was Roderick, announcing his arrival for leave in London. Upon Harrison's departure, Stella pulled herself together and made quick preparation to receive her son.

Roderick's coming helped a little; temporarily it deprived Stella of the time to worry. Roderick was young and vulnerable, and his father's early abdication had made Stella feel doubly responsible for her son. Roderick wanted to talk about his new interest in life, the run-down estate in Ireland recently bequeathed him by Cousin Francis Morris. The boy was determined to keep his new property, but, until the war was over, the task of looking after it would be largely Stella's responsibility.

Roderick's leave expired. The next night Robert Kelway came to Stella's flat. She gave no hint of her inward agitation, though she casually inquired if

he knew Harrison. Gazing at her attractive, considerate lover, Stella silently marveled that he should be a suspect—he, a lamed veteran of Dunkirk! Considering, however, that she knew nothing about his family, she renewed her request that they visit his mother and sister in the country. A subsequent Saturday afternoon at Holme Dene revealed nothing strange about Robert's background. On the night of her return from Robert's home, she found Harrison waiting at her apartment; he confirmed his watchfulness by telling her where she had been, and why.

Roderick's interests intervened by summoning Stella briefly to Ireland. Robert protested at losing her for even a few days and they parted affectionately. In Ireland, Stella's distrust of Harrison received a jolt; he had been truthful, she learned, in telling her that he had been a friend of Cousin Francis Morris. She resolved that she would acquaint Robert with Harrison's accusation. When she returned to London, Robert met her at the station. Minutes later, in a taxi, she revealed what she had heard; and Robert, deeply hurt, made a complete denial. Later that night he begged her to marry him, but Stella, surprised and disturbed, succeeded in parrying the proposal.

A few nights later Harrison had dinner with Stella in a popular restaurant. She stiffened with apprehension as he told her that she had disobeyed him by putting Robert on his guard. Before Stella could learn what Harrison intended to do, she was interrupted by the untimely intrusion of Louie Lewis, who crudely invited herself to their table after spotting Harrison in the crowd. Nevertheless, Stella managed to intimate that she would meet Harrison's terms if he would save Robert from arrest. Angry at Louie, Harrison made no response; roughly dismissing the two women, he stalked off, leaving them to find their way home through blacked-out London. Louie, fascinated by the superior charm and refinement of Stella, accompanied her to the

doorway of her apartment.

Robert was at Holme Dene, so that not until the next night did Stella have a chance to warn him of his danger. In the early morning darkness of Stella's bedroom, they renewed their love and confidence with a sense that it was to be their last meeting. When Robert finally revealed that he was an ardent Nazi, prizing power above freedom, Stella found no way to reconcile their views. Faint footsteps, as of outside watchers, were heard as Robert dressed and prepared to leave. He climbed up the rope ladder to the skylight in the roof, then came back down again to kiss Stella once more. He told her to take care of herself as he hurriedly disappeared

through the skylight. The next morning Robert's body was found lying in the street where he had leaped or fallen from the steeply slanting roof.

More than a year passed before Stella saw Harrison. There were Allied landings in Africa; there was the invasion of Italy; there was the ever-growing prospect of a Second Front. Finally Harrison came back. Stella had had questions to ask him, questions about Robert, but now it seemed pointless to ask them. An air of constraint hung over their conversation, a feeling that Robert's death had removed any real link between their lives. Harrison made no romantic overtures; he even seemed faintly relieved when Stella told him that she was soon to be married.

HEAVEN'S MY DESTINATION

Type of work: Novel

Author: Thornton Wilder (1897-)

Type of plot: Social satire

Time of plot: 1930-1931

Locale: Middle West

First published: 1935

Principal characters:

GEORGE MARVIN BRUSH, a traveling salesman

ROBERTA, a farmer's daughter

GEORGE BURKIN, a peeping Tom

HERB, a newspaper reporter

ELIZABETH, his daughter

Critique:

In George Marvin Brush, Thornton Wilder would seem to have synthesized the American character with its many tragic inconsistencies. One admires George Brush one moment and detests him as a prig the next. The irony and the deceptive simplicity of *Heaven's My Destination* are terrifying. Although George Brush is not the picaresque hero-type, the novel, with its many colorful and unprincipled characters and its episodic form, resembles the picaresque genre.

The Story:

George Marvin Brush, a straight-laced, clean-living non-smoker and non-drinker of twenty-three, was a salesman for the Caulkins Educational Press; his territory was the Middle West. He was the amusement and the despair of all the traveling salesmen in the same territory who knew him. One day Doremus Blodgett, a hosiery salesman, caught George in the act of penning a Bible text on a hotel blotter and invited George up to his room to chaff him. The righteousness of George infuriated Blodgett, but the hosiery man was almost reconciled when George admitted to him that he had once wronged a farmer's daughter.

At another time George withdrew all his savings from the bank. In his attempt to explain to the bank president his plan of voluntary poverty, he insulted that executive by saying that banks owed their

existence only to man's fear of insecurity. Being thought mad, George was jailed, but his ingenuousness confounded even his jailers. One of them, after hearing George propound his theories, withdrew his own savings from the bank.

In Oklahoma City George again saw Blodgett and his "cousin," Mrs. Margie McCoy. There he talked of the injustice of his receiving raises in pay, to the utter confusion of Blodgett and Mrs. McCoy. He told them that he had gone through college and had had a religious conversion in order to be of an independent mind. All he wanted, he said, was a perfect girl for his wife, six children, and a real American home. He confessed that he was hindered in his quest for these ideals by his having wronged a Kansas farm girl, one Roberta, whose farm home he had been unable to find since he had left it.

George went from Oklahoma City to the Chautauqua at Camp Morgan, Oklahoma, to see Judge Corey, a state legislator who was interested in textbook contracts. There he was shocked by Jessie, a college girl who believed in evolution; he pestered a distraught businessman who wanted to be left alone; and he turned down Judge Corey's offer of thirty-five thousand dollars and a state job if he would marry the judge's daughter, Mississippi.

From Camp Morgan George went to

Kansas City, where he stayed in Queenie's boarding-house with his four wild friends, Herb and Morrie, reporters; Bat, a motion picture mechanic; and Louie, a hospital orderly. Accord lasted between the four and George as long as George did not preach his anti-tobacco and anti-alcohol creeds. They, in turn, restrained their actions and their speech in his presence. Three of them and George, who had a beautiful voice, formed an expert barbershop quartet. In Kansas City George became the victim of an elaborate practical joke arranged by his friends. After they had tricked him into drunkenness, the five went on a rampage. The second step in their plan to lead George to perdition came when Herb tricked George into going to dinner one Sunday at a brothel. Herb represented the house to George as an old mansion, its proprietor, Mrs. Crofut, as a pillar of Kansas City society, and the troop of prostitutes as her daughters. George, completely duped, was impressed by the graciousness of Mrs. Crofut and by the beauty of her daughters. He treated the girls to a neighborhood movie.

Back at Queenie's, George would not believe Herb when his friend told him the truth about Mrs. Crofut's genteel establishment. Irritated by George's priggishness and stupidity, his four friends beat him nearly to death. Later, at the hospital, Louie told George that he ought to live and let live.

Out of the hospital, George continued his book selling. On a train he met an evangelist who said that money did not matter; however, George gave the man money when he learned that the man's family was destitute. In Fort Worth George exasperated a bawdy house proprietor posing as a medium, by telling her that she was a fake.

Having learned that Roberta had taken a job as a waitress in Kansas City, George went there and forced himself upon the girl, who wanted nothing to do with him. He adopted Elizabeth, the daughter

of his friend Herb, who died with few illusions about life.

In Ozarkville, Missouri, George angered a father when he talked to the man's young daughter in the street. Then he went to a country store to buy a doll for the girl and became involved in a hold-up. Carrying out one of his strange theories, he assisted the amazed burglar. The storekeeper, Mrs. Efrim, thought that George was out of his mind. Arrested, he was put in jail, where he met George Burkin, a movie director who had been arrested as a peeping Tom. Burkin explained to George that he peeped only to observe unself-conscious human behavior.

George's trial was a sensation in Ozarkville. The little girl and Mrs. Efrim lied in their testimony, and George attempted to explain his theories of life to a confounded court. When he explained what he called ahimsa, or the theory of reacting to every situation in a manner that was the exact opposite from what was expected, the bewildered judge released him, telling him to be cautious, however, because people were afraid of ideas.

After George and Burkin had left Ozarkville in Burkin's car, they picked up a hitchhiker who turned out to be the burglar whom George had tried to help. George attempted to work his radical theory for the treatment of criminals on the burglar, but the man only fled in confused anger. George and Burkin argued about George's theories, Burkin saying that George had never really grown up, and George claiming that Burkin had thought too much and had not lived enough.

Back in Kansas City, George met Roberta and her sister Lottie for the purpose of reaching a decision in his relationship with Roberta. Lottie suggested that the couple marry and get a divorce as soon as possible, so that Roberta could be accepted again by her family. George, however, could not countenance divorce. Being finally persuaded, Roberta married

George and the couple moved into a flat over a drug store. But their married life grew more and more trying. George found himself taking notes for topics that he and Roberta could safely discuss. They competed for Elizabeth's affections. At last Roberta decided to leave George and return to the farm.

George, unhappy, continued to sell books. He lost his faith and began to lead what many people would call a normal life. At length he fell sick and was hospitalized. In the hospital he ad-

mitted to a Methodist pastor that he had broken all but two of the ten commandments but that he was glad he had broken them. He shocked the pastor by saying that one cannot get better and better. While in the hospital he received a spoon which had been willed to him by a man whom he had never met but whom he had admired reciprocally through a mutual friend. He recovered, left the hospital, and reverted to his old ways. George Brush was incurable.

HEDDA GABLER

Type of work: Drama

Author: Henrik Ibsen (1828-1906)

Type of plot: Social criticism

Time of plot: Late nineteenth century

Locale: Norway

First presented: 1890



Principal characters:

GEORGE TESMAN, a scholar

HEDDA TESMAN, his wife

MISS JULIANA TESMAN, his aunt

MRS. ELVSTED, Hedda's old schoolmate

JUDGE BRACK, a friend of the Tesmans

EILERT LOVBERG, Hedda's former suitor

Critique:

Hedda Gabler has in it most of the elements of good theater which Ibsen painstakingly learned from the popular French playwrights of the last half of the nineteenth century. In Hedda, he created a woman with hardly one redeeming virtue. She is spiritually as empty as she assumes her environment to be. Nearly every great actress of the last half-century has played Hedda and audiences have always been attracted to her powerful but ruthless personality.

The Story:

When aristocratic Hedda Gabler, daughter of the late General Gabler, consented to marry Doctor George Tesman, everyone in Hedda's set was surprised and a little shocked. Although George was a rising young scholar soon to be made a professor in the university, he was hardly considered the type of person Hedda would marry. He was dull and prosaic, absorbed almost exclusively in his dusty tomes and manuscripts, while Hedda was the beautiful, spoiled darling of her father and of all the other men who had flocked around her. But Hedda was now twenty-nine, and George was the only one of her admirers who was willing to offer her marriage and a villa which had belonged to the widow of a cabinet minister.

The villa was somewhat beyond George's means, but with the prospect

of a professorship and with his Aunt Juliana's help, he managed to secure it because it was what Hedda wanted. He arranged a long wedding tour lasting nearly six months because Hedda wished that also. On their honeymoon George spent most of his time delving into libraries for material on his special field, the history of civilization. Hedda was bored. She returned to the villa hating George. Then it began to look as if George might not get the professorship, in which case Hedda would have to forego her footman and saddlehorse and some of the other luxuries she craved. George's rival for the post was Eilert Lovberg, a brilliant but erratic genius who had written a book, acclaimed a masterpiece, in George's own field. Hedda's boredom and disgust with her situation was complete. She found her only excitement in practicing with the brace of pistols which had belonged to General Gabler, the only legacy her father had left her.

George discovered that Eilert had written another book, more brilliant and important than the last, a book written with the help and inspiration of a Mrs. Elvsted, whose devotion to the erratic genius had reformed him. The manuscript of this book Lovberg brought with him one evening to the Tesman villa. Hedda proceeded to make the most of this situation. In the first place, Thea

Elvsted was Hedda's despised schoolmate, and her husband's former sweetheart. The fact that this mouse-like creature had been the inspiration for the success and rehabilitation of Eilert Lovberg was more than Hedda could bear. For Eilert Lovberg had always been in love with Hedda, and she knew it. In the distant past, he had urged her to throw in her lot with him and she had been tempted to do so but had refused because his future had been uncertain. Now Hedda felt a pang of regret mingled with anger that another woman possessed what she had lacked the courage to hold for herself.

Her only impulse was to destroy, and circumstances played into her hands. When Lovberg called at the Tesman villa with his manuscript, George was on the point of leaving with his friend, Judge Brack, for a bachelor party. They invited Lovberg to accompany them, but he refused, preferring to remain at the villa with Mrs. Elvsted and Hedda. But Hedda, determined to destroy the handiwork of her rival, deliberately sent Lovberg off to the party. All night, Hedda and Mrs. Elvsted awaited the revelers' return. George was the first to appear with the story of the happenings of the night before.

The party had ended in an orgy, and on the way home Lovberg had lost his manuscript, which George recovered and brought home. In despair over the supposed loss of his manuscript, Lovberg had spent the remainder of the evening at Mademoiselle Diana's establishment. When he finally made his appearance at the villa, George had gone. Lovberg told Mrs. Elvsted he had destroyed his manuscript, but later he confessed to Hedda that it was lost and that, as a consequence, he intended to take his own life. Without revealing that the manuscript was at

that moment in her possession, Hedda urged him to do the deed beautifully, and she pressed into his hand a memento of their relationship, one of General Gabler's pistols—the very one with which she had once threatened Lovberg.

After his departure, Hedda coldly and deliberately thrust the manuscript into the fire. When George returned and heard from Hedda's own lips the fate of Lovberg's manuscript, he was unspeakably shocked; but half believing that she burned it for his sake, he was also flattered. He resolved to keep silent and devote his life to reconstructing the book from the notes kept by Mrs. Elvsted.

Except for two circumstances, Hedda would have been safe. The first was the manner in which Lovberg met his death. Leaving Hedda, he had returned to Mademoiselle Diana's, where instead of dying beautifully, as Hedda had planned, he became embroiled in a brawl in which he was accidentally killed. The second was the character of Judge Brack, a sophisticated man of the world, as ruthless in his way as Hedda was in hers. He had long admired Hedda's cold, dispassionate beauty, and had wanted to make her his mistress. The peculiar circumstances of Eilert Lovberg's death gave him his opportunity. He had learned that the pistol with which Lovberg met his death was one of a pair belonging to Hedda. If the truth came out, there would be an investigation followed by scandal in which Hedda would be involved. She could not face either a public scandal or the private ignominy of the judge's proposal. So while her husband and Mrs. Elvsted were beginning the long task of reconstructing the dead Lovberg's manuscript, Hedda calmly went to her boudoir and with the remaining pistol she died beautifully—as she had urged Lovberg to do—by putting a bullet through her head.

THE HEIMSKRINGLA

Type of work: Sagas

Author: Snorri Sturluson (1179-1241)

Type of plots: Historical chronicles

Time of plots: Legendary times to twelfth century

Locale: Norway

First transcribed: Thirteenth century

Principal characters:

ODIN, ancestor of the Northmen

ON JORUNDSSON, of Sweden

HALFDAN THE BLACK, of Norway

HARALD THE FAIRHAIRE, his son

AETHELSTAN, of England

HAKON THE GOOD, Harald's son

ERIC BLOOD-Ax, Hakon's brother

OLAF TRYGGVESSON, Christianizer of Norway

OLAF THE SAINT

MAGNUS THE GOOD, his stepson

HARALD SIGURDSSON THE STERN, Olaf the Saint's brother

OLAF THE QUIET, Harald's son

MAGNUS BAREFOOT, Olaf's son

EYSTEIN,

SIGURD, and

OLAF, Magnus' sons

MAGNUS SIGURDSSON

HARALD GILLE, Sigurd Magnusson's half brother

INGE,

SIGURD, and

EYSTEIN, Harald's sons

HAKON SIGURDSSON

ERLING SKAKKE, counselor to Inge

MAGNUS, his son

Critique:

The *Heimskringla*, a collection of traditional sagas of the Norwegian kings, was first transcribed by Snorri Sturluson, an Icelandic bard and chieftain. Interested in the stories handed down by word of mouth in the houses of chieftains in the northern countries, he wrote them down in Old Norse, the language understood by all Scandinavian peoples at that time. Snorri Sturluson began writing in 1220. Beginning with the *Yngling Saga*, which traces the descent of the Northmen from the legendary god Odin, *The Heimskringla* contains sixteen other sagas covering the historic period between 839 and 1177. Each saga tells of the life and achievements of one man; in *The Heimskringla* each man represented is the chief king of Norway at a time when several

men usually fought for the title. These are only a few of the hundreds of sagas known to Scandinavian literature. While the time of sagas in general runs from the sixth to the fourteenth centuries, *The Heimskringla* covers the Viking Age, dating roughly from the eighth century, when Norwegians came into historical significance because of their raiding expeditions, through the years of Norwegian occupation of foreign lands, the Christianizing of their own country, and finally the consolidation of Norway.

The Stories:

In Asaland in Asia near the Black Sea lived Odin, the conqueror of many nations, and a great traveler, whose people believed he would have success in every

battle. When a neighboring people beheaded his friend Mime as a spy and sent the head to Odin, he smeared the head with herbs to keep it from rotting and sang incantations over it. Thereafter the head could speak to Odin and discover secrets for him. While the Romans were subduing the world, Odin learned that he was to rule the northern half. Traveling through Russia and northern Germany, he finally settled in the Scandinavian peninsula. There he appeared handsome to his friends and fiendish to his enemies. He used magic against his foes so that they were helpless in battle against him, for he could change his own shape and wish himself from place to place. He made laws for his people: that the dead should be burned, that blood-sacrifice be made for good harvests, and that taxes be paid yearly. When he was near death, Odin said that he would go to Valhalla and wait there for all good warriors. Then he died quietly in his bed, and afterward the rulers of the northland claimed descent from him.

The sacrifices his people made to Odin were sometimes great. When King On Jorundsson of Sweden was sixty years old, he made an oracular sacrifice of a son to Odin. His answer from Odin was that he would live sixty years longer if he sacrificed a son every ten years. He sacrificed as he was told until he had given up nine out of his ten sons. By that time he was so old and weak that his people refused to let the tenth son be sacrificed, and so On died of extreme old age. After that people dying from weakness of age were said to have On's sickness.

After twenty generations of Yngling rulers in the Scandinavian countries came Halfdan the Black, born about 820, King of Norway. In those days a king was an intermediary between the people and the supreme powers, whose favor he courted by sacrifices. Halfdan was considered a good king because the harvests were plentiful during his lifetime. He died young in a sleighing accident while crossing thin ice. His people begged so hard for

his body to insure continued good seasons that finally the body was quartered, and each quarter and the head were sent to separate provinces to spread his good influence.

Harald the Fairhaired was Halfdan's son. He sent some of his henchmen to bring to him a girl to be his concubine, but she refused to bow to a king of any territory so small and sent word that she would consider him when he ruled all of Norway. His attendants thought her attitude warranted punishment; Harald considered it a challenge. Ten years later, after he had conquered all of Norway, he sent for the girl and married her. He had many children by her and other women. When he was fifty years old, he divided his kingdom among his sons and gave them half the revenues.

At that time Aethelstan, King of England, sent Harald a sword. When Harald accepted it, however, Aethelstan's messengers claimed that he was then subject to their king. The following summer Harald sent his nine-year-old son Hakon to Aethelstan to foster, as a foster father was always subject to a real father. Each king tried to outdo the other, but each ruled in his own kingdom until his dying day. When he was seventy-nine years old, Harald died in his bed.

Hakon went from England to Norway when he heard of his father's death. He was then fifteen years old. At the same time the chief Norse king had sailed west to ravage England; he was Hakon's brother, Eric Blood-Ax, so called because he had slain at least four of his brothers. Eric was killed in England and Hakon subdued Norway. Hakon, who had been converted to Christianity while in England, began to practice Christian habits of fasting and prayer in Norway. Although he did not insist on forcing Christianity on his followers, many of them, out of friendship for him, allowed themselves to be baptized. Hakon wanted to forego sacrifices to the gods, but a counselor persuaded him to humor the people who still believed devoutly in blood sac-

rifice. Known to his country as Hakon the Good, he was killed in battle with Eric's sons, to whom he left the kingdom.

The years during which Eric's sons ruled Norway were so bad that fish as well as corn were lacking and the people went hungry. Among other petty kings, the sons killed Tryggve Olafsson, whose wife escaped to bring Olaf Tryggvesson to birth.

As a child Olaf Tryggvesson spent six years in slavery before his uncle learned where marauding Vikings had sent him after capturing the boy and his mother as they were on their way to a place of safety in Russia. By the time he was twelve, Olaf himself was a Viking chieftain. After harrying various parts of England he made peace with Aethelred, the English king, and thereafter always kept the peace with England. By that time his aim was to be a crusader, for he had come under the influence of Christianity during his raids on England. Having been converted and baptized by the English priests, he wanted to Christianize his own land as well. He set sail for Norway in 995. Between that date and 1000, when he was decoyed into a one-sided battle with the kings of Denmark and Sweden and lost his life at Svolder, he converted all of Norway as well as many of the outlying islands, either by the force of his own personality, or, when that did not suffice, by force of arms. Norway was a Christian land by the time Olaf died, but there was no Norwegian king strong enough to rule its entirety while the Danes and Swedes laid claim to various parts of the country.

While he was very young, Olaf Haraldsson joined Viking expeditions to England, Jutland, Holland, France, and Spain. In England, where the Norwegians were fighting the Danes who were then in power in England, he was present at the stoning to death of the archbishop who had confirmed Olaf Tryggvesson. It was said that in Spain Olaf Haraldsson dreamed of a fearful man who told him to give up further travel to the Holy

Land and to go back to Norway. In 1015 he sailed for Norway to reestablish Christianity and to regain the throne once held by his ancestor, Harald the Fair-haired. Though he did not have the striking personality of Olaf Tryggvesson, Olaf Haraldsson had persistence enough to spread Christianity by his bands of missionaries, to win control over Norway, and to set up a central government. The latter was his hardest task, as it meant taking away some of the traditional powers of the chieftains. He created a form of justice that worked equally for the chieftains and the common people, and because of their resentment the chieftains rose against him at last. With a superior force they fought him at Stiklestad, in 1030, when he was cut down. His hope for national union and independence seemed doomed until suddenly rumors were spread that miracles had occurred where his body had fallen. People began to give Olaf Haraldsson a new name, Olaf the Saint, and the whole Norwegian people suddenly craved the independence he had fought for.

Olaf the Saint's stepson, Magnus, obtained the title of King of Norway without much trouble. Afterward he made a treaty with King Hardacanute of Denmark to keep the peace as long as they both should live, the one surviving to become the ruler of the other's country. When Hardacanute died, Magnus thereupon became King of Denmark. Since Hardacanute had also become King of England after the death of his father, Magnus laid claim to England when Edward the Good became the English king; but he was prevented from invading England by trouble stirred up in Denmark by a false friend whom he had made earl there. Letters were exchanged between Magnus and Edward over Magnus' claim to England. Edward's reply was so sensible and courageous that Magnus was content to rule in his own land and to let Edward reign in England.

Greater troubles beset Magnus when his uncle, Harald Sigurdsson, returned

north after many years in Russia, Constantinople, and the Holy Land. Harald had left Norway after the battle of Stiklestad, when his brother Olaf the Saint was killed. He plundered all through the south lands and at Constantinople joined the royal guard called the Varanger. Meanwhile he had collected much booty, which he sent to the Russian king for safekeeping until he should have finished his wanderings. When he tired of life in Constantinople, he traveled north to Russia. There he married Ellisiv, the king's daughter, and then traveled with her and his booty toward Norway. Eventually he made a deal with Magnus. He received half of Norway in return for half his booty. When Magnus, called the Good, died of illness, Harald, in contrast called the Stern, ruled alone. He was a harsh ruler and he met his death in England while trying to unthrone Harald Godwinsson, Edward's successor.

Through these times miracles continued to be credited to Olaf the Saint. Sometimes he appeared to people in dreams, as he did to Magnus the Good just before his death. Sometimes a pilgrimage to his shrine cured people who had been crippled from birth or who had been maimed in fighting. It was even said that Olaf could pull the root of a tongue so that a man whose tongue had been cut out could speak again. His shrine was in Nidaros.

After Harald the Stern, his sons Magnus and Olaf ruled Norway, but Magnus soon died of a sickness. Olaf, called the Quiet, reigned for twenty-six years. There was peace in Norway during that time, and the country gained in riches and cultivation.

Thereafter Olaf's son Magnus and his nephew, Hakon Magnusson, ruled Norway, but Hakon soon died of an illness. Magnus' reign was of ten years' time, most of which he spent in expeditions to reduce the island possessions to full submission to the central government in Norway. Under Magnus, for the first

time, the government became a strong power. Because Magnus returned from one of his expeditions to Scotland wearing the Scottish national costume, his people called him Magnus Barefoot. On a foraging expedition, in 1103, Magnus was killed in Ireland before he was thirty years old.

From that time until 1130 peace descended on Norway and the Church increased its powers. In the early days the Norwegian churches had been under the archbishopric of Bremen, but during that time they gained an archbishopric of their own at Lund in Skåne. Magnus' sons, Eystein, Sigurd, and Olaf, ruled the country, but Olaf was only a small boy. Those years were also the period of the crusades. Sigurd took men and ships to the Holy Land while Eystein ruled at home. Sigurd was gone three years and gained much glory in England, Spain, Constantinople, and Palestine. He was afterward called the Crusader. When he came back to Norway, he and Eystein were jealous of each other's powers. Olaf died young and Eystein died before Sigurd. Sigurd had strange fancies before he himself died, but he had done much to improve the legal system of the country by increasing the powers of the Things. The congregation of people at the Things became the highest authority in the land, and even the kings argued their cases before those representative bodies.

Neither Olaf nor Eystein had sons. Magnus, Sigurd's son, became king, but his sole rule was threatened by Harald Gille, who came from Ireland and claimed to be Sigurd's half-brother. Harald passed an ordeal by hot iron to prove his paternity. After Sigurd's death Harald was proclaimed king over part of Norway. It was said that Magnus was foolish, but Harald was cruel. A series of civil wars ensued, ending when Harald captured Magnus and had him blinded and otherwise mutilated. Thereafter Magnus was called the Blind. He retired to a

monastery. Harald was killed by the order and treachery of Sigurd Slembedegn, a pretender to the throne.

In the days when Harald's sons reigned there were more civil wars. Crippled Inge was the most popular of Harald's three sons. Sigurd and Eystein led separate factions, and so there was always unrest in the country.

In 1152, Cardinal Nicholas came to Norway from Rome to establish an archbishopric at Nidaros, where King Olaf the Saint reposed. Cardinal Nicholas was well loved by the people and improved many of their customs. When the pope died suddenly, Nicholas became Pope Adrian IV. He was always friendly with the Norsemen.

After Sigurd and Eystein had been killed in different battles, Inge ruled alone. He was twenty-six when he was killed in battle with Hakon Sigurdsson, who had claimed Eystein's part of Norway. Hakon was little to be trusted. Erling Skakke, previously a power behind Inge's throne, then took it upon himself to create a strong party which could put

upon the throne whomever it chose. None of his party favored Hakon, called the Broad-Shouldered, who was defeated in battle within a year, when he was only fifteen, in 1162.

Erling Skakke's party finally decided to put Erling Skakke's son Magnus on the throne. The child was five years old at the time. He was a legitimate candidate, however, for his mother was a daughter of Sigurd the Crusader. Erling Skakke was jealous of power, yet he gave much of the traditional authority of the throne to the bishops in exchange for their blessing on Magnus as king; and he made an agreement with King Valdemar of Denmark under which he gave Valdemar a part of Norway as a fief under the Danish crown in exchange for peace. It had been a long time since a foreign king had claim to part of Norway. Erling Skakke spent much of his time wiping out the descendants of Harald Gille, and in time he became a tyrant in order to hold the throne safe for his child, Magnus Erlingsson.

HELEN

Type of work: Drama

Author: Euripides (c. 485-c. 406 B.C.)

Type of plot: Romantic adventure

Time of plot: Seven years after the sack of Troy

Locale: Egypt

First presented: 412 B.C.

Principal characters:

HELEN, wife of King Menelaus

MENELAUS, King of Sparta

THEOCLYMENUS, King of Egypt

THEONOE, a prophetess, sister of Theoclymenus

Critique:

There is some disagreement among Greek scholars as to whether *Helen* is a serious play or, because of its anticlimactic happy ending, merely Euripidean self-parody. The line of action seems to build toward tragedy, from which it is averted at the last moment by a *deus ex machina* in the form of the Dioscuri. The story is taken from a tradition established in the sixth century B.C. by the Greek poet Stesichorus, who believed that Paris had carried off to Troy only a phantom Helen fashioned by Hera, while the real Helen was taken to Egypt by Hermes. H. D. F. Kitto praises this play, asserting that it has appropriate rhetoric throughout, consistent characterization, and a faultless plot. Perhaps the only exceptions to its comic tone are the first ode of the chorus and the murder of the fifty Egyptian galley-men.

The Story:

Helen prayed before the tomb of Proteus, late King of Egypt, who had protected her from any dishonor while her husband Menelaus was leading the Greek hosts at the siege of Troy in the mistaken belief that the phantom Helen carried off by Paris, son of the Trojan king, was really his wife. She recalled that when the three goddesses, Hera, Cypris (Aphrodite), and Athena had appeared before Paris and asked him to judge which was the fairest, Cypris had promised him Helen as a prize for choosing her. But Hera, enraged at being rejected, had

caused a phantom Helen to be carried off to Troy. In Egypt the real Helen prayed for the safety of her husband and for protection against Theoclymenus, son of Proteus, who was determined to marry her.

She was accosted by Teucer, an exile from Achaea, who brought tidings of the end of the war, the ruin of the Greeks seeking their homelands, the disappearance of Menelaus and Helen, and the suicide of Leda, Helen's mother, who had killed herself because she could not endure her daughter's shame. The anguished Helen then warned Teucer not to seek out the prophetess Theonoe, as he intended, but to flee, for any Greek found in Egypt would be killed. The chorus grieved for Helen, who lamented her miserable fate and threatened suicide. In despair, she took the advice of the chorus and herself sought out Theonoe.

Menelaus, shipwrecked and in rags, appeared before the palace seeking aid, only to be berated and sent off by a portress who warned him that since Theoclymenus had Helen in his possession no Greeks were welcome in Egypt. Menelaus was astounded, for he had just left his Helen secure in a nearby cave. As he stood there in bewilderment, Helen emerged from her conference with Theonoe and confronted amazed Menelaus. Helen could not convince him that she was indeed his wife until a messenger brought word to Menelaus that the Helen he had left at the cave was gone, having

soared away into the air. The long separated lovers then embraced, rejoiced, and told each other of all the adventures that had befallen them. But their immense happiness was darkened by realization of their present plight: Theoclymenus was determined to make Helen his own, and Menelaus was in danger of his life. The two resolved that if they could not concoct some scheme for escape, they would commit suicide rather than be separated again.

Theonoe, aware of the presence of Menelaus, appeared to inform him that, although Hera had relented and was now willing to let him return to Sparta with Helen, Cypris was unwilling to have it revealed that she had bribed Paris to be chosen as the most beautiful of the goddesses. Therefore Theonoe, serving Cypris, felt obliged to expose Menelaus to her brother. Terrified, Helen fell to her knees in tears and supplication, and the enraged Menelaus threatened that they would die rather than submit. Theonoe relented, promised to keep silent, and urged them to devise some way of escape.

After rejecting several of Menelaus' desperate proposals, Helen hit upon a scheme which she put into operation as soon as Theoclymenus returned from a hunting trip. Appearing before him in mourning clothes and addressing him for the first time as her lord, Helen told him in a pitiful voice that a shipwrecked Greek warrior had just brought her word that Menelaus had drowned at sea. She was now ready, she added, to marry Theoclymenus if he would permit proper burial honors, in the Greek fashion, for her husband. Theoclymenus consented and turned to Menelaus, who was posing as the bearer of sad tidings, for instruc-

tions concerning Greek burial rites for a king drowned at sea. He was told that there must be a blood-offering, an empty bier decked and carried in procession, bronze arms, a supply of the fruits of the earth, all to be taken out to sea in a large ship from which the widow must commit everything to the waters. The gullible Theoclymenus, anxious to foster piety in the woman who was about to become his wife, agreed to everything, and preparations were made for both a funeral and a royal wedding.

Later, a breathless messenger came running to Theoclymenus with the news that Helen had escaped with Menelaus. He described in detail how the Greek stranger commanding the ship had permitted a large number of shipwrecked sailors to come aboard and how, when the time came to slay the bull, the stranger, instead of uttering a funeral prayer, had called upon Poseidon to allow him and his wife to sail safely to Sparta. The aroused Egyptians sought to turn back the ship, but they were slaughtered by the Greek warriors whom Menelaus had smuggled aboard. Theoclymenus, enraged, realized that pursuit was hopeless but resolved to avenge himself on his treacherous sister, Theonoe. A servant from the palace tried in vain to convince him that he ought to accept what was obviously an honorable treachery. Both the servant and Theonoe were saved from death when the Dioscuri, the twin sons of Zeus, appeared from the sky to restrain his rage and explain to him that Heaven had ordained the return of Helen and Menelaus to their homeland. Theoclymenus was chastened, and the chorus chanted familiar lines about the irony of Fate.

HENRY ESMOND

Type of work: Novel

Author: William Makepeace Thackeray (1811-1863)

Type of plot: Historical romance

Time of plot: Late seventeenth, early eighteenth centuries

Locale: England and the Low Countries

First published: 1852

Principal characters:

HENRY ESMOND, a Castlewood ward

FRANCIS ESMOND, Viscount Castlewood

RACHEL ESMOND, his wife

BEATRIX, their daughter

FRANK, their son

LORD MOHUN, a London rake

FATHER HOLT, a Jacobite spy

JAMES STUART, the exiled pretender

Critique:

Thackeray did not have high regard for the average historian of his day. To present history as he thought it should be presented, he wrote *The History of Henry Esmond*, a novel which contains a blend of fact and fiction. There is fact in the many historical characters of the book. There is fiction in the love story of Colonel Henry Esmond, who was in love with two women. Today's reader is likely to lose patience with Henry Esmond, whose attempts at winning Beatrix are so ineffectual as to be almost ludicrous; but no reader can escape the witchery of Beatrix's charms. In her, Thackeray has created one of the most delightfully puzzling and fascinating coquettes in all English literature.

The Story:

Henry Esmond grew up at Castlewood. He knew there was some mystery about his birth and he dimly remembered that long ago he had lived with weavers who spoke a foreign tongue. Thomas Esmond, Viscount Castlewood, had brought him to England and turned him over to Father Holt, the chaplain, to be educated. That much he learned as he grew older.

All was not peace and quiet at Castlewood in those years, when his lordship and Father Holt were engaged in a plot for the restoration of the exiled Stuart king, James II. When James attempted to recover Ireland for the Stuarts, Thomas

Esmond rode off to his death at the battle of the Boyne. His widow fled to her dower house at Chelsea. Father Holt disappeared. Henry, a large-eyed, grave-faced twelve-year-old boy, was left alone with servants in the gloomy old house.

There his new guardians and distant cousins, Francis and Rachel Esmond, found him when they arrived to take possession of Castlewood. The new Viscount Castlewood, a bluff, loud-voiced man, greeted the boy kindly enough. His wife was like a girl herself—she was only eight years older than Henry—and Henry thought her the loveliest lady he had ever seen. With them were a little daughter, Beatrix, and a son, Frank, a baby in arms.

As Henry grew older he became more and more concerned over the rift he saw coming between Rachel Esmond and her husband, both of whom he loved because they had treated him as one of the immediate family in the household at Castlewood. It was plain that the hard-drinking, hard-gambling nobleman was wearying of his quiet country life. After Rachel's face was disfigured by smallpox, her altered beauty caused her husband to neglect her even more. Young Beatrix also felt that relations between her parents were strained.

When Henry was old enough, he went to Cambridge, sent there on money left Rachel by a deceased relative. Later,

when he returned to Castlewood on a vacation, he realized for the first time that Beatrix was exceptionally attractive. Apparently he had never really noticed her before. Rachel, for her part, had great regard for her young kinsman. Before his arrival from Cambridge, according to Beatrix, Rachel went to Henry's room ten times to see that it was ready.

Relations between Rachel and the viscount were all but severed when the notorious Lord Mohun visited Castlewood. Rachel knew her husband had been losing heavily to Mohun at cards, but when she spoke to the viscount about the bad company he was keeping, he flew into a rage. He was by no means calmed when Beatrix innocently blurted out to her father, in the company of Mohun, that that gentleman was interested in Rachel. Jealous of another man's attentions to the wife he himself neglected, the viscount determined to seek satisfaction in a duel.

The two men fought in London, where the viscount had gone on the pretext of seeing a doctor. Henry, who suspected the real reason for the trip, went along, for he hoped to engage Mohun in a fight and thus save the life of his beloved guardian. The viscount, however, was in no mood to be cheated out of an excuse to provoke a quarrel. He was heavily in debt to Mohun and thought a fight was the only honorable way out of his difficulties. Moreover, he knew Mohun had written letters to Rachel, although, as the villain explained, she had never answered them. They fought, and Mohun foully and fatally wounded the viscount. On his deathbed the viscount confessed to his young kinsman that Henry was not an illegitimate child, but the son of Thomas, Lord Castlewood, by an early marriage, and the true heir to the Castlewood title. Henry Esmond generously burned the dying man's confession and resolved never to divulge the secret.

For his part in the duel Henry Esmond was sent to prison. When Rachel visited

Henry in prison, she was enraged because he had not stopped the duel and because he had allowed Mohun to go unpunished. She rebuked Henry and forbade him to return to Castlewood. When Henry left prison he decided to join the army. For that purpose he visited the old dowager viscountess, his stepmother, who bought him a commission.

Henry's military ventures were highly successful, and won for him his share of wounds and glory. He fought in the campaign of the Duke of Marlborough against Spain and France in 1702 and in the campaign of Blenheim in 1704. Between the two campaigns he returned to Castlewood, where he was reconciled with Rachel. There he saw Frank, now Lord Castlewood, and Beatrix, who was cordial toward him. Rachel herself cautioned Henry that Beatrix was selfish and temperamental and would make no man happy who loved her.

After the campaign of 1704 Henry returned to his cousins, who were living in London. To Henry, Beatrix was more beautiful than ever and even more the coquette. But he found himself unable to make up his mind whether he loved her or Rachel. Later, during the campaign of 1706, he learned from Frank that the ravishing Beatrix was engaged to an earl. The news put Henry in low spirits because he now felt she would never marry a poor captain like himself.

Henry's affairs of the heart were put temporarily into the background when he came upon Father Holt in Brussels. The priest told Henry that while on an expedition in the Low Countries, Thomas Esmond, his father, had seduced the young woman who was Henry's mother. A few weeks before his child was born Thomas Esmond was injured in a duel. Thinking he would die, he married the woman so that her child would be born with an untainted name. But Thomas Esmond did not die, and when he recovered from his wounds he deserted his wife and married a distant kinswoman,

the dowager viscountess, Henry's step-mother.

When Henry returned to Castlewood, Rachel informed him she had learned his secret from the old viscountess and consequently knew that he, not Frank, was the true heir. For the second time Henry refused to accept the title belonging to him.

Beatrix's interest in Henry grew after she became engaged to the Duke of Hamilton and learned that Henry was not illegitimate in birth but the bearer of a title her brother was using. Henry wanted to give Beatrix a diamond necklace for a wedding present, but the duke would not permit his fiancée to receive a gift from one of illegitimate birth. Rachel came to the young man's defense and declared before the duke, her daughter, and Henry the secret of his birth and title. Later the duke was killed in a duel with Lord Mohun, who also met his death at the same time. The killing of Rachel's husband was avenged.

The Duke of Hamilton's death gave Henry one more chance to win Beatrix's heart. He threw himself into a plot to put the young Stuart pretender on the throne when old Queen Anne died. To this end he went to France and helped to smuggle into England the young

chevalier whom the Jacobites called James III, the king over the water. The two came secretly to the Castlewood home in London, the prince passing as Frank, the young viscount, and there the royal exile saw and fell in love with Beatrix.

Fearing the results of this infatuation, Lady Castlewood and Henry sent Beatrix against her will to Castlewood. When a report that the queen was dying swept through London, the prince was nowhere to be found. Henry and Frank made a night ride to Castlewood. Finding the pretender there, in the room used by Father Holt in the old days, they renounced him and the Jacobite cause. Henry realized his love for Beatrix was dead at last. He felt no regrets for her or for the prince as he rode back to London and heard the heralds proclaiming George I, the new king.

The prince made his way secretly back to France, where Beatrix joined him in his exile. At last Henry felt free to declare himself to Rachel, who had grown very dear to him. Leaving Frank in possession of the title and the Castlewood estates, Henry and his wife went to America. In Virginia he and Rachel built a new Castlewood, reared a family, and found happiness in their old age.

HENRY THE EIGHTH

Type of work: Drama

Author: William Shakespeare (1564-1616)

Type of plot: Historical chronicle

Time of plot: 1520-1533

Locale: England

First presented: c. 1612

Principal characters:

KING HENRY THE EIGHTH

THOMAS WOLSEY, Cardinal of York and Lord Chancellor of England

CARDINAL CAMPEIUS, papal legate

CRANMER, the Archbishop of Canterbury

DUKE OF BUCKINGHAM

DUKE OF SUFFOLK

DUKE OF NORFOLK

GARDINER, the Bishop of Winchester

THOMAS CROMWELL, Wolsey's servant

QUEEN KATHARINE, wife of Henry, later divorced

ANNE BOLEYN, maid of honor to Katharine, later queen

Critique:

In the prologue to *Henry VIII* the audience is advised that this is not a happy play; it should be received in sadness. The description is incomplete and the advice somewhat misleading. True, the play is sad in its reality of ambition, political maneuvering, misunderstanding, and unhappiness, but, as the story progresses, honesty and altruism predominate. And it is difficult to imagine a Shakespearean audience receiving with sadness Cranmer's eloquent prophecy regarding the newborn princess, known to history as Queen Elizabeth. *Henry VIII* vividly pictures British court life in its spectacular pomp and in its behind-the-throne humanity. Many authorities credit John Fletcher with the part-authorship of this play.

The Story:

Cardinal Wolsey, a powerful figure at court during the reigns of Henry VII and Henry VIII, was becoming too aggressive in his self-aggrandizement. Wolsey was of humble stock, which fact accentuated his personal qualities. Since he had lacked the advantages of family and ancestral office, his political prominence was entirely the result of his own wisdom, manner, and persistence. Unscrupulous in

seeking his own ends, he had removed any possible obstacle in his climb to power.

One such hindrance to his ambitious designs was the Duke of Buckingham, accused of high treason. When Buckingham was brought before the court for trial, Queen Katharine, speaking in his defense, protested against the cardinal's unjust taxes and informed the king of growing animosity among his people because he retained Wolsey as his adviser. Wolsey produced witnesses, among them Buckingham's discharged surveyor, who testified to Buckingham's disloyalty. The surveyor swore that, at the time of the king's journey to France, the duke had sought priestly confirmation for his belief that he could, by gaining favor with the common people, rise to govern England. In his lengthy and persistent testimony the surveyor played upon earlier minor offenses Buckingham had committed, and he climaxed his accusation with an account of the duke's assertion that he would murder the king in order to gain the throne.

In spite of Katharine's forthright protestations against Wolsey in his presence, and her repeated contention of false testimony against Buckingham, the accused man was found guilty and sentenced to be executed. The duke, for-

bearing toward his enemies, recalled the experience of his father, Henry of Buckingham, who had been betrayed by a servant. Henry VII had restored the honor of the family by elevating the present duke to favor. One difference prevailed between the two trials, the duke stated; his father had been unjustly dealt with, but he himself had had a noble trial.

Wolsey, fearing reprisal from Buckingham's son, sent him to Ireland as a deputy; then, incensed and uneasy because of Katharine's open accusations, he pricked the king's conscience by questions regarding his marriage to Katharine, who had been the widow of Henry's brother. Wolsey furthered his cause against Katharine by arousing Henry's interest in Anne Boleyn, whom the king met at a gay ball given by the cardinal.

The plan followed by Wolsey in securing a divorce for Henry was not a difficult one. In addition to his evident trust of Wolsey, the king felt keenly the fact that the male children born to him and Katharine in their twenty years of marriage had been stillborn or had died shortly after birth. Consequently, there was no male heir in direct succession.

The cardinal's final step to be rid of his chief adversary at court was to appeal to the pope for a royal divorce. When Cardinal Campeius arrived from Rome as counsel to the king, Katharine appeared in her own defense. But Wolsey had once more resorted to perjured witnesses. Requesting counsel, Katharine was told by Wolsey that the honest and intelligent men gathered at the hearing were of her choosing. Cardinal Campeius supported Wolsey's stand.

In speeches of magnificent dignity and honesty, Katharine denounced the political treachery that had caused her so much unhappiness. Later, however, Katharine, expelled from the court and sequestered in Kimbolton, was able to feel compassion for Wolsey when informed that he had died in ill-repute; and her undying devotion to Henry was indicated in her death note to him. Altruistic to the last, she made as her

final request to the king the maintenance of the domestics who had served her so faithfully. Her strength to tolerate the injustices she had endured lay in her trust in a Power which, she said, could not be corrupted by a king.

But ambition overrode itself in Wolsey's designs for power. His great pride had caused him to accumulate greater wealth than the king's, to use an inscription, *Ego et Rex meus*, which subordinated the king to the cardinal, and to have a British coin stamped with a cardinal's hat. These, among many other offenses, were of little importance compared with Wolsey's double-dealing against the king in the divorce proceedings. Because Wolsey feared that Henry would marry Anne Boleyn instead of seeking a royal alliance in France, Wolsey asked the pope to delay the divorce. When his letter was delivered by mistake to the king, Wolsey, confronted with the result of his own carelessness, showed the true tenacious character of the ambitious climber. Although he realized that his error was his undoing, he attempted to ingratiate himself once more with the king.

He was too late to save himself. He could instigate the unseating and banishment of subordinates and he could maneuver to have the queen sequestered, but Henry wished no meddling with his marital affairs. Repentant that he had not served God with the effort and fervor with which he had served the king, Wolsey left the court, a broken-spirited man. He was later arrested in York, to be returned for arraignment before Henry. He was saved the humiliation of trial, however, for he died on the way to London.

Henry, shortly after the divorce, secretly married Anne Boleyn. After Wolsey's death she was crowned queen with great pomp. Cranmer, the new Archbishop of Canterbury, became Henry's chief adviser.

Jealousy and rivalry did not disappear from the court with the downfall of Wolsey. Charging heresy, Gardiner, Bishop of Winchester, set out to undermine Cran-

mer's position with the king. Accused as an arch heretic, Cranmer was brought to trial. Henry, trusting his favorite, gave him the royal signet ring which he was to show to the council if his entreaties and reasoning failed with his accusers. Cranmer, overcome by the king's kindness, wept in gratitude.

As he stood behind a curtain near the council room, the king heard Gardiner's charges against Cranmer. When Gardiner ordered Cranmer to the Tower, stating that the council was acting on the pleasure of the king, the accused man produced the ring and insisted upon his right to appeal the case to the king. Realizing that they had been tricked by a ruse which Wolsey had used for many years, the

nobles were penitent. Appearing before the council, Henry took his seat at the table to condemn the assemblage for their tactics in dealing with Cranmer. After giving his blessings to those present and imploring them to be motivated in the future by unity and love, he asked Cranmer to be godfather to the daughter recently born to Anne Boleyn.

At the christening Cranmer prophesied that the child, Elizabeth, would be wise and virtuous, that her life would be a pattern to all princes who knew her, and that she would be loved and feared because of her goodness and her strength. He said that she would rule long and every day of her reign would be blessed with good deeds.

HENRY THE FIFTH

Type of work: Drama

Author: William Shakespeare (1564-1616)

Type of plot: Historical romance

Time of plot: Early part of the fifteenth century

Locale: England and France

First presented: 1600

Principal characters:

HENRY THE FIFTH, King of England
CHARLES THE SIXTH, King of France
PRINCESS KATHARINE, his daughter
THE DAUPHIN, his son
MONTJOY, a French herald

Critique:

In *The Life of Henry the Fifth* Shakespeare skillfully combined poetry, pageantry, and history in his effort to glorify England and Englishmen. King Henry himself represents all that is finest in English royalty; and yet when Henry notes on the eve of the battle of Agincourt that he is also a man like other men, Shakespeare shows us an Englishman who possesses that quality of humility which makes great men even greater. Few can see or read the play without sharing, at least for the moment, Shakespeare's pride in England and in things English, and without sensing the vigor and the idealism that are part of the Anglo-Saxon heritage.

The Story:

Once the toss-pot prince of Falstaff's tavern brawls, Henry V was now king at Westminster, a stern but just monarch concerned with his hereditary claim to the crown of France. Before the arrival of the French ambassadors, the young king asked for legal advice from the Archbishop of Canterbury. The king thought that he was the legal heir to the throne of France through Edward III, whose claim to the French throne was, at best, questionable. The Archbishop assured Henry that he had as much right to the French throne as did the French king; consequently, both the Archbishop and the Bishop of Ely urged Henry to press his demands against the French.

When the ambassadors from France arrived, they came, not from Charles, the king, but from his arrogant eldest son, the Dauphin. According to the ambassadors, the Dauphin considered the English monarch the same hot-headed, irresponsible youth he had been before he ascended the throne. To show that he considered Henry an unfit ruler whose demands were ridiculous, the Dauphin presented Henry with some tennis balls. Enraged by the insult, Henry told the French messengers to warn their master that the tennis balls would be turned into gun-stones for use against the French.

The English prepared for war. The Dauphin remained contemptuous of Henry, but others, including the French Constable and the ambassadors who had seen Henry in his wrath, were not so confident. Henry's army landed to lay siege to Harfleur, and the king threatened to destroy the city, together with its inhabitants, unless it surrendered. The French governor had to capitulate because help promised by the Dauphin never arrived. The French, meanwhile, were—with the exception of King Charles—alarmed by the rapid progress of the English through France. That ruler, however, was so sure of victory that he sent his herald, Montjoy, to Henry to demand that the English king pay a ransom to the French, give himself up, and have his soldiers withdraw from

France. Henry was not impressed by this bold gesture, and retorted that if King Charles wanted him, the Frenchman should come to get him.

On the eve of the decisive battle of Agincourt, the English were outnumbered five to one. Henry's troops were on foreign soil and ridden with disease. To encourage them, and also to sound out their morale, the king borrowed a cloak and in this disguise walked out among his troops, from watch to watch and from tent to tent. As he talked with his men, he told them that a king is but a man like other men, and that if he were a king he would not want to be anywhere except where he was, in battle with his soldiers. To himself, Henry mused over the cares and responsibilities of kingship. Again he thought of himself simply as a man who differed from other men only in ceremony, itself an empty thing.

Henry's sober reflections on the eve of a great battle, in which he thought much English blood would be shed, were quite different from those of the French, who were exceedingly confident of their ability to defeat their enemy. Shortly before the conflict began, Montjoy again appeared before Henry to give the English one last chance to surrender. Henry again refused to be intimidated. He was not discouraged by the numerical inferiority of his troops, for, as he reasoned in

speaking with one of his officers, the fewer troops the English had, the greater would be the honor to them when they won.

The following day the battle began. Because of Henry's leadership, the English held their own. When French reinforcements arrived at a crucial point in the battle, Henry ordered his men to kill all their prisoners so that the energies of the English might be directed entirely against the enemy in front of them, not behind. Soon the tide turned. A much humbler Montjoy approached Henry to request a truce for burying the French dead. Henry granted the herald's request, and at the same time learned from him that the French had conceded defeat. Ten thousand French had been killed, and only twenty-nine English.

The battle over, nothing remained for Henry to do but to discuss with the French king terms of peace. Katharine, Charles' beautiful daughter, was Henry's chief demand, and while his lieutenants settled the details of surrender with the French, Henry made love to the princess and asked her to marry him. Though Katharine's knowledge of English was slight and Henry's knowledge of French little better, they were both acquainted with the universal language of love. French Katharine consented to become English Kate and Henry's bride.

HENRY THE FOURTH, PART ONE

Type of work: Drama

Author: William Shakespeare (1564-1616)

Type of plot: Historical chronicle

Time of plot: 1400-1405

Locale: England

First presented: 1596

Principal characters:

KING HENRY THE FOURTH

HENRY, Prince of Wales

JOHN OF LANCASTER, another son of the king

EARL OF WESTMORELAND, and

SIR WALTER BLUNT, members of the king's party

HOTSPUR, son of Henry Percy, Earl of Northumberland

THOMAS PERCY, Earl of Worcester, Hotspur's uncle

EDMUND MORTIMER, Earl of March, Hotspur's brother-in-law and
claimant to the throne

SIR JOHN FALSTAFF, a bibulous knight

MISTRESS QUICKLY, hostess of the Boar's Head Tavern in Eastcheap

Critique:

In Part I of *The History of King Henry IV* historical details and dramatic sequences involving affairs of state are secondary to the comic aspects of the plot. Falstaff, Shakespeare's best humorous character, is the figure whose entrances have been anticipated by audiences of every period. Here, within a historical framework, humor exists for its own sake, and in no sense are the humorous details a subplot to the activities of the Crown. Woven into and between the scenes of court and military affairs, the antics of Falstaff and his mates created a suitable atmosphere for showing Prince Henry's character. He entered into their tricks and zaniness with an abandon equal to the irresponsibility of the commonest of the group. Falstaff's lies, thieving, drinking, and debauchery made him the butt of repeated ludicrous situations. He used any reverse to the advantage of obtaining another bottle of sack, of gratifying his ego by attracting the attention of his cohorts, or of endearing himself, with his sly rascality, to the prince. Because of Falstaff, comedy and history join in this play.

Richard II, his predecessor, planned a pilgrimage to the Holy Land. He declared to his lords that war had been banished from England and that peace would reign throughout the kingdom.

But there were those of differing opinions. Powerful barons in the North remained disaffected after the accession of the new king. Antagonized by his failure to keep promises made when he claimed the throne, they recruited forces to maintain their feudal rights. In fact, as Henry announced plans for his expedition to the Holy Land, he was informed of the brutal murder of a thousand persons in a fray between Edmund Mortimer, proclaimed by Richard as heir to the crown, and Glendower, a Welsh rebel. Mortimer was taken prisoner. A messenger also brought word of Hotspur's success against the Scots at Holmedon Hill. The king expressed his commendation of the young knight and his regrets that his own son, Prince Henry, was so irresponsible and carefree.

But King Henry, piqued by Hotspur's refusal to release to him more than one prisoner, ordered a council meeting to bring the overzealous Hotspur to terms. At the meeting Henry refused to ransom Mortimer, the pretender to the throne, held by Glendower. In turn, Hotspur re-

The Story:

King Henry, conscience-stricken because of his part in the murder of King

fused to release the prisoners taken at Holmedon Hill, and Henry threatened more strenuous action against Hotspur and his kinsmen.

In a rousing speech Hotspur appealed to the power and nobility of Northumberland and Worcester and urged that they undo the wrongs of which they were guilty in the dethronement and murder of Richard and in aiding Henry instead of Mortimer to the crown. Worcester promised to help Hotspur in his cause against Henry. Worcester's plan would involve the aid of Douglas of Scotland, to be sought after by Hotspur, of Glendower and Mortimer, to be won over through Worcester's efforts, and of the Archbishop of York, to be approached by Northumberland.

Hotspur's boldness and impatience were shown in his dealing with Glendower as they, Mortimer, and Worcester discussed the future division of the kingdom. Hotspur, annoyed by the tedium of Glendower's personal account of his own ill-fated birth and by the uneven distribution of land, was impudent and rude. Hotspur was first a soldier, then a gentleman.

In the king's opinion, Prince Henry was quite lacking in either of these attributes. In one of their foolish pranks Sir John Falstaff and his riotous band had robbed some travelers at Gadshill, only to be set upon and put to flight by the prince and one companion. Summoning the prince from the Boar's Head Tavern, the king urged his son to break with the undesirable company he kept, chiefly the ne'er-do-well Falstaff. Contrasting young Henry with Hotspur, the king pointed out the military achievements of Northumberland's heir. Congenial, high-spirited Prince Henry, remorseful because of his father's lack of confidence in him, swore his allegiance to his father and declared he would show the king that in time of crisis Hotspur's glorious deeds would prove Hotspur no better soldier than Prince Henry. To substantiate his pledge,

the prince took command of a detachment that would join ranks with other units of the royal army—Blunt's, Prince John's, Westmoreland's, and the king's—in twelve days.

Prince Henry's conduct seemed to change very little. He continued his buffoonery with Falstaff, who had recruited a handful of bedraggled, nondescript foot soldiers. Falstaff's contention was that, despite their physical condition, they were food for powder and that little more could be said for any soldier.

Hotspur's forces suffered gross reverses through Northumberland's failure, because of illness, to organize an army. Also, Hotspur's ranks were reduced because Glendower believed the stars not propitious for him to march at that time. Undaunted by the news of his reduced forces, Hotspur pressed on to meet Henry's army of thirty thousand.

At Shrewsbury, the scene of the battle, Sir Walter Blunt carried to Hotspur the king's offer that the rebels' grievances would be righted and that anyone involved in the revolt would be pardoned if he chose a peaceful settlement. In answer to the king's message Hotspur reviewed the history of Henry's double-dealing and scheming in the past. Declaring that Henry's lineage should not continue on the throne, Hotspur finally promised Blunt that Worcester would wait upon the king to give him an answer to his offer.

Henry repeated his offer of amnesty to Worcester and Vernon, Hotspur's ambassadors. Because Worcester doubted the king's sincerity, on account of previous betrayals, he lied to Hotspur on his return to the rebel camp and reported that the king in abusive terms had announced his determination to march at once against Hotspur. Worcester also reported Prince Henry's invitation to Hotspur that they fight a duel. Hotspur gladly accepted the challenge.

As the two armies moved into battle, Blunt, mistaken for the king, was slain by

Douglas, who, learning his error, was sorely grieved that he had not killed Henry. Douglas, declaring that he would yet murder the king, accosted him after a long search over the field. He would have been successful in his threat had it not been for the intervention of Prince Henry, who engaged Douglas and allowed the king to withdraw from the fray.

In the fighting Hotspur descended upon Prince Henry, exhausted from an earlier wound and his recent skirmish with Douglas. When the two young knights fought, Hotspur was wounded. Douglas again appeared, fighting with Falstaff, and departed after Falstaff had fallen to the ground as if he were dead. Hotspur died of his wounds and Prince Henry, before going off to join Prince John, his brother, eulogized Hotspur and Falstaff. The two benedictions were quite different. But

Falstaff had only pretended lifelessness to save his life. After the prince's departure he stabbed Hotspur. He declared that he would swear before any council that he had killed the young rebel.

Worcester and Vernon were taken prisoners. Because they had not relayed to Hotspur the peace terms offered by the king, they were sentenced to death. Douglas, in flight after Hotspur's death, was taken prisoner. Given the king's permission to dispose of Douglas, Prince Henry ordered that the valiant Scottish knight be freed.

The king sent Prince John to march against the forces of Northumberland and the Archbishop of York. He and Prince Henry took the field against Glendower and Mortimer, in Wales. Falstaff had the honor of carrying off the slain Hotspur.

HENRY THE FOURTH, PART TWO

Type of work: Drama

Author: William Shakespeare (1564-1616)

Type of plot: Historical chronicle

Time of plot: 1405-1413

Locale: England

First presented: 1597

Principal characters:

KING HENRY THE FOURTH

HENRY, Prince of Wales

JOHN OF LANCASTER, another son of the king

EARL OF WESTMORELAND, a member of the king's party

EARL OF NORTHUMBERLAND, enemy of the king

SIR JOHN FALSTAFF, a riotous old knight

SHALLOW, a country justice

THE LORD CHIEF JUSTICE, judge of the King's Bench

MISTRESS QUICKLY, hostess of the Boar's Head Tavern in Eastcheap

Critique:

As in *The History of King Henry IV, Part I*, comedy is an outstanding feature of this sequel. The same devices—puns, hyperbole, coarseness—are used to good effect, and in the earlier scenes of the play the character of Falstaff again sustains the spirit of high comedy. He ambles his way through this second part of *Henry IV* as he did in the first, his lying, drinking, and chicanery still useful to his own ends. In this sequel he becomes further involved with Mistress Quickly, and his promise to marry her is no more binding than are any of his other vows. At the end Falstaff goes on breezily promising great things for his friends, until his death. The pomp and display common to Shakespeare's historical chronicles permeate the serious parts of the drama, and the deathbed scene between Henry IV and Prince Henry is generally considered among the best in dramatic literature.

The Story:

After the battle of Shrewsbury many false reports were circulated among the peasants. At last they reached Northumberland, who believed for a time that the rebel forces had been victorious. But his retainers, fleeing from that stricken field, brought a true account of the death of Hotspur, Northumberland's valiant son, at the hands of Prince Henry, and of King

Henry's avowal to put down rebellion by crushing those forces still opposing him. Northumberland, sorely grieved by news of his son's death, prepared to avenge that loss. Hope lay in the fact that the Archbishop of York had mustered an army, because soldiers so organized, being responsible to the Church rather than to a military leader, would prove better fighters than those who had fled from Shrewsbury field. News that the king's forces of twenty-five thousand men had been divided into three units was encouraging to his enemies.

In spite of Northumberland's grief for his slain son and his impassioned threat against the king and Prince Henry, he was easily persuaded by his wife and Hotspur's widow to flee to Scotland, there to await the success of his confederates before he would consent to join them with his army.

Meanwhile Falstaff delayed in carrying out his orders to proceed north and recruit troops for the king. Deeply involved with Mistress Quickly, he used his royal commission to avoid being imprisoned for debt. With Prince Henry, who had paid little heed to the conduct of the war, he continued his riotous feasting and jesting until both were summoned to join the army marching against the rebels.

King Henry, aging and weary, had

been ill for two weeks. Sleepless nights had taken their toll on him, and in his restlessness he reviewed his ascent to the throne and denied, to his lords, the accusation of unscrupulousness brought against him by the rebels. He was somewhat heartened by the news of Glendower's death.

In Gloucestershire, recruiting troops at the house of Justice Shallow, Falstaff grossly accepted bribes and let able-bodied men buy themselves out of service. The soldiers he took to the war were a raggle-taggle lot.

Prince John of Lancaster, taking the field against the rebels, sent word by Westmoreland to the archbishop that the king's forces were willing to make peace, and he asked that the rebel leaders make known their grievances so that they might be corrected.

When John and the archbishop met for a conference, John questioned and criticized the archbishop's dual role as churchman and warrior. Because the rebels announced their intention to fight until their wrongs were righted, John promised redress for all. Then he suggested that the archbishop's troops be disbanded after a formal review; he wished to see the stalwart soldiers that his army would have fought if a truce had not been declared.

His request was granted, but the men, excited by the prospect of their release, scattered so rapidly that inspection was impossible. Westmoreland, sent to disband John's army, returned to report that the soldiers would take orders only from the prince. With his troops assembled and the enemy's disbanded, John ordered some of the opposing leaders arrested for high treason and others, including the archbishop, for capital treason. John explained that his action was in keeping with his promise to improve conditions and that to remove rebellious factions was the first step in his campaign. The enemy leaders were sentenced to death. Falstaff took Coleville, the fourth of the rebel leaders, who was sentenced to execution with the others.

News of John's success was brought to King Henry as he lay dying, but the victory could not gladden the sad old king. His chief concern lay in advice and admonition to his younger sons, Gloucester and Clarence, regarding their future conduct, and he asked for unity among his sons. Spent by his long discourse, the king lapsed into unconsciousness.

Prince Henry, summoned to his dying father's bedside, found the king in a stupor, with the crown beside him. The prince, remorseful and compassionate, expressed regret that the king had lived such a tempestuous existence because of the crown and promised, in his turn, to wear the crown graciously. As he spoke, he placed the crown on his head and left the room. Awaking and learning that the prince had donned the crown, King Henry immediately assumed that his son wished him dead in order to inherit the kingdom. Consoled by the prince's strong denial of such wishful thinking, the king confessed his own unprincipled behavior in gaining the crown. Asking God's forgiveness, he repeated his plan to journey to the Holy Land to divert his subjects from revolt, and he advised the prince, when he should become king, to involve his powerful lords in wars with foreign powers, thereby relieving the country of internal strife.

The king's death caused great sorrow among those who loved him and to those who feared the prince, now Henry V. A short time before, the Lord Chief Justice, acting on the command of Henry IV, had alienated the prince by banishing Falstaff and his band, but the newly crowned king accepted the Chief Justice's explanation for his treatment of Falstaff and restored his judicial powers.

Falstaff was rebuked for his conduct by Henry who stated that he was no longer the person Falstaff had known him to be. Until the old knight learned to correct his ways, the king banished him, on pain of death, to a distance ten miles away from Henry's person. He promised, however, that if amends were made Falstaff would

return by degrees to the king's good graces. Undaunted by that reproof, Falstaff explained to his cronies that he yet would make them great, that the king's reprimand was only a front, and that the king would send for him and in the secrecy of the court chambers they would indulge in

their old foolishness and plan the advancement of Falstaff's followers.

Prince John, expressing his admiration for Henry's public display of his changed attitude, prophesied that England would be at war with France before a year had passed.

HENRY THE SIXTH, PART ONE

Type of work: Drama

Author: William Shakespeare (1564-1616)

Type of plot: Historical chronicle

Time of plot: 1422-1444

Locale: England and France

First presented: c. 1592

Principal characters:

KING HENRY VI

DUKE OF GLOSTER, uncle of the king and Protector of the Realm

DUKE OF BEDFORD, uncle of the king and Regent of France

HENRY BEAUFORT, Bishop of Winchester, afterward cardinal

RICHARD PLANTAGENET, who becomes Duke of York

JOHN BEAUFORT, Earl of Somerset

EARL OF SUFFOLK

LORD TALBOT, a general, afterward Earl of Shrewsbury

CHARLES, the Dauphin, afterward King of France

THE BASTARD OF ORLEANS, a French general

MARGARET OF ANJOU, afterward married to King Henry

JOAN LA PUCELLE, commonly called Joan of Arc

Critique:

Replete with political intrigue, courtly pomp, grandeur of battle, and the mystery of witchcraft, *King Henry the Sixth, Part I*, is typically Shakespearean historical drama. Also typical, but more flagrant than in most of the other history chronicles are the playwright's gross distortions and inaccuracies in historical detail. A distinguishing factor in the play is the fuller use of melodramatic devices to further character development in instances in which military prowess or statecraft are hardly adequate. Typical, atypical, or distinctive, *Henry the Sixth* is a rousing play, either in print or upon stage. It is a revision of an earlier drama, known by Shakespeare.

The Story:

The great nobles and churchmen of England gathered in Westminster Abbey for the state funeral of King Henry V, hero of Agincourt and conqueror of France. The eulogies of Gloster, Bedford, Exeter, and the Bishop of Winchester, profound and extensive, were broken off by messengers bringing reports of English defeat and failure in France, where the Dauphin, taking advantage of King Henry's illness, had raised the standards

of revolt. The gravest defeat reported was the imprisonment of Lord Talbot, general of the English armies. Bedford swore to avenge his loss. Gloster said that he would also hasten military preparations and proclaim young Prince Henry, nine months old, King of England. The Bishop of Winchester, disgruntled because the royal dukes had asked neither his advice nor aid, planned to seize the king's person and ingratiate himself into royal favor.

In France, the Dauphin and his generals, discussing the conduct of the war, attempted to overwhelm the depleted English forces. Although outnumbered and without leaders, the English fought valiantly and tenaciously. Hope of victory came to the French, however, when the Bastard of Orleans brought to the Dauphin's camp a soldier-maid, Joan La Pucelle, described as a holy young girl with God-given visionary powers. The Dauphin's attempt to trick her was unsuccessful, for she recognized him although Reignier, Duke of Anjou, stood in the Dauphin's place. Next she vanquished the prince in a duel to which he challenged her in an attempt to test her military skill.

The followers of the Duke of Gloster and the Bishop of Winchester rioted in

the London streets, as dissension between Church and State grew because of Winchester's efforts to keep Gloster from seeing young Henry. The Mayor of London proclaimed against the unseemly conduct of the rioters.

When the English and the French fought again, Lord Salisbury and Sir Thomas Gargrave, the English leaders, were killed by a gunner in ambush. Meanwhile Lord Talbot, greatly feared by the French, had been ransomed in time to take command of English forces in the siege of Orleans. Enraged by the death of Salisbury, Talbot fought heroically, on one occasion with La Pucelle herself. At last the English swarmed into the town and put the French to rout. Talbot ordered Salisbury's body to be carried into the public market place of Orleans as a token of his revenge for that lord's murder.

The Countess of Auvergne invited Lord Talbot to visit her in her castle. Fearing chicanery, Bedford and Burgundy tried to keep him from going into an enemy stronghold, but Talbot, as strong-willed as he was brave, ignored their pleas. He did whisper to his captain, however, certain instructions concerning his visit.

On his arrival at Auvergne Castle the countess announced that she was making him her prisoner in order to save France from further scourges. Talbot proved his wit by completely baffling the countess with double talk and by signaling his soldiers, who stormed the castle, ate the food and drank the wine, and then won the favor of the countess with their charming manners.

In addition to continued internal strife resulting from Gloster's and Winchester's personal ambitions, new dissension arose between Richard Plantagenet and the Earl of Somerset. Plantagenet and his followers chose a white rose as their symbol, Somerset and his supporters a red rose, and in the quarrel of these two men the disastrous Wars of the Roses began. In the meantime Edmund Mortimer, the rightful heir to the throne, who had been

imprisoned when King Henry IV usurped the crown some thirty years before, was released from confinement. He urged his nephew, Richard Plantagenet, to restore the family to the rightful position the Plantagenets deserved.

Youthful King Henry VI, after making Plantagenet Duke of York, much to the displeasure of Somerset, was taken to France by Gloster and other lords to be crowned King of France. In Paris, Talbot's chivalry and prowess were rewarded when he was made Earl of Shrewsbury.

In preparation for the battle at Rouen, La Pucelle won Burgundy over to the cause of France by playing upon his vanity and appealing to what she termed his sense of justice. The immaturity of the king was revealed in his request that Talbot go to Burgundy and chastise him for his desertion.

The Duke of York and the Earl of Somerset finally brought their quarrel to the king, who implored them to be friendly for England's sake. He pointed out that disunity among the English lords would only weaken their stand in France. To show how petty he considered their differences he casually put on a red rose, the symbol of Somerset's faction, and explained that it was merely a flower and that he loved one of his rival kinsmen as much as the other. He appointed York a regent of France and ordered both him and Somerset to supply Talbot with men and supplies for battle. Then the king and his party returned to London.

The king's last assignment to his lords in France was Talbot's death knell; Somerset, refusing to send horses with which York planned to supply Talbot, accused York of self-aggrandizement. York, in turn, blamed Somerset for negligence. As their feud continued, Talbot and his son were struggling valiantly against the better-equipped, more fully manned French army at Bordeaux. After many skirmishes Talbot and his son were slain and the English suffered tremendous losses.Flushed with the triumph of their great victory, the French leaders planned to

march on to Paris.

In England, meanwhile, there was talk of a truce, and the king agreed, after a moment of embarrassment because of his youth, to Gloster's proposal that Henry accept in marriage the daughter of the Earl of Armagnac, a man of affluence and influence in France. This alliance, designed to effect a friendly peace between the two countries, was to be announced in France by Cardinal Beaufort, former Bishop of Winchester, who, in sending money to the pope to pay for his cardinalship, stated that his ecclesiastical position gave him status equal to that of the loftiest peer. He threatened mutiny if Gloster ever tried to dominate him again. The king sent a jewel to seal the contract of betrothal.

The fighting in France dwindled greatly, with the English forces converging for one last weak stand. La Pucelle cast a spell and conjured up fiends to bolster her morale and to assist her in battle, but her appeal was to no avail, and York took her prisoner. Berated as a harlot and condemned as a witch by the English, La Pucelle pleaded for her life. At first she contended that her virgin blood would cry for vengeance at the gates of heaven. When this appeal failed to move York and the Earl of Warwick, she implored them

to save her unborn child, fathered, she said variously, by the Dauphin, the Duke of Alençon, and the Duke of Anjou. She was condemned to be burned at the stake.

In another skirmish the Earl of Suffolk had taken as his prisoner Margaret, daughter of the Duke of Anjou. Enthralled by her loveliness, he was unable to claim her for himself because he was already married. He finally struck upon the notion of wooing Margaret for the king. After receiving her father's permission to present Margaret's name to Henry as a candidate for marriage, Suffolk went to London to petition the king. While Henry weighed the matter against the consequences of breaking his contract with the Earl of Armagnac, Exeter and Gloster attempted to dissuade him from following Suffolk's suggestions. Their pleas were in vain. Margaret's great courage and spirit, as described by Suffolk, held promise of a great and invincible offspring.

Terms of peace having been arranged, Suffolk was ordered to conduct Margaret to England. Suffolk, because he had brought Margaret and Henry together, planned to take advantage of his opportune political position and, through Margaret, rule youthful Henry and his kingdom.

HENRY THE SIXTH, PART TWO

Type of work: Drama

Author: William Shakespeare (1564-1616)

Type of plot: Historical chronicle

Time of plot: 1444-1455

Locale: England

First presented: c. 1592

Principal characters:

KING HENRY VI

DUKE OF GLOSTER, his uncle

CARDINAL BEAUFORT, great-uncle of the king

RICHARD PLANTAGENET, Duke of York

EDWARD, and

RICHARD, York's sons

DUKE OF SOMERSET, leader of the Lancaster faction

DUKE OF SUFFOLK, the king's favorite

EARL OF SALISBURY, a Yorkist

EARL OF WARWICK, a Yorkist

BOLINGBROKE, a conjurer

MARGARET, Queen of England

ELEANOR, Duchess of Gloster

MARGERY JOURDAIN, a witch

Critique:

In addition to those features contained in the first part of *King Henry the Sixth* as described in the critique of that play, there are in this second part scenes reflecting social implications. These scenes, within the limits of the five acts, not only make clear the social strata of commoners and nobles but also point up the principal characters. This fuller realism of historical perspective and social content in no way diminishes the picture of ambition, jealousy, love, and courage among the nobility. As is true of the first part of *King Henry the Sixth*, this drama is a revision of an earlier play.

The Story:

The Earl of Suffolk, having arranged for the marriage of King Henry VI and Margaret of Anjou, brought the new queen to England. There was great indignation when the terms of the marriage treaty were revealed. The contract called for an eighteen-months' truce between the two countries, the outright gift of the duchies of Anjou and Maine to Reignier, Margaret's father, and omission of her dowry. As had been predicted earlier, no good could come of this union, since

Henry, at Suffolk's urging, had broken his betrothal to the daughter of the Earl of Armagnac. But Henry, pleased by his bride's beauty, gladly accepted the treaty and elevated Suffolk, the go-between, to a dukedom.

The voices were hardly still from the welcome of the new queen before the lords, earls, and dukes were expressing their ambitions to gain more control in affairs of state. The old dissension between the Duke of Gloster and Cardinal Beaufort continued. The churchman tried to alienate others against Gloster by saying that Gloster, next in line for the crown, needed watching. The Duke of Somerset accused the cardinal of seeking Gloster's position for himself. And these high ambitions were not exclusively for the men. The Duchess of Gloster showed great impatience with her husband when he said he wished only to serve as Protector of the Realm. When she saw that her husband was not going to help her ambitions to be queen, the duchess hired Hume, a priest, to traffic with witches and conjurers in her behalf. Hume accepted her money; but he had already been hired

by Suffolk and the cardinal to work against the duchess.

Queen Margaret's unhappy life in England, her contempt for the king, and the people's dislike for her soon became apparent. The mutual hatred she and the duchess had for each other showed itself in tongue lashings and blows. The duchess, eager to take advantage of any turn of events, indulged in sorcery with Margery Jourdain and the notorious Bolingbroke. Her questions to them, all pertaining to the fate of the king and his advisers, and the answers which these sorcerers had received from the spirit world, were confiscated by Buckingham and York when they broke in upon a seance. For her part in the practice of sorcery the duchess was banished to the Isle of Man; Margery Jourdain and Bolingbroke were executed.

His wife's deeds brought new slanders upon Gloster. In answer to Queen Margaret's charge that he was a party to his wife's underhandedness, Gloster, a broken man, resigned his position as Protector of the Realm. Even after his resignation Margaret continued in her attempts to turn the king against Gloster. She was aided by the other lords, who accused Gloster of deceit and crimes against the State; but the king, steadfast in his loyalty to Gloster, described the former protector as virtuous and mild.

York, whose regency in France had been given to Somerset, enlisted the aid of Warwick and Salisbury in his fight for the crown, his claim being based on the fact that King Henry's grandfather, Henry IV, had usurped the throne from York's great-uncle. Suffolk and the cardinal, to rid themselves of a dangerous rival, sent York to quell an uprising in Ireland. Before departing for Ireland, York planned to incite rebellion among the English through one John Cade, a headstrong, warmongering Kentishman. Cade, under the name of John Mortimer, the name of York's uncle, paraded his riotous followers through the streets of London. The rebels, irresponsible and unthinking,

went madly about the town wrecking buildings, killing noblemen who opposed them, and shouting that they were headed for the palace, where John Cade, the rightful heir to the throne, would avenge the injustices done his lineage. An aspect of the poorly organized rebellion was shown in the desertion of Cade's followers when they were appealed to by loyal old Lord Clifford. He admonished them to save England from needless destruction and to expend their military efforts against France. Cade, left alone, went wandering about the countryside as a fugitive and was killed by Alexander Iden, a squire who was knighted for his bravery.

Gloster, arrested by Suffolk on a charge of high treason, was promised a fair trial by the king. This was unwelcome news to the lords; and when Gloster was sent for to appear at the hearing, he was found in his bed, brutally murdered and mangled. Suffolk and the cardinal had hired the murderers. So was fulfilled the first prophecy of the sorcerers, that the king would depose and outlive a duke who would die a violent death.

Shortly after Gloster's death the king was called to the bedside of the cardinal, who had been stricken by a strange malady. There King Henry heard the cardinal confess his part in the murder of Gloster, the churchman's bitterest enemy. The cardinal died unrepentant.

Queen Margaret became more outspoken concerning affairs of state, especially in those matters on behalf of Suffolk, and more openly contemptuous toward the king's indifferent attitude.

At the request of Commons, led by Warwick and Salisbury, Suffolk was banished from the country for his part in Gloster's murder. Saying their farewells, he and Margaret declared their love for each other. Suffolk, disguised, took ship to leave the country. Captured by pirates, he was beheaded for his treacheries and one of his gentlemen was instructed to return his body to the king.

In London, Queen Margaret mourned

her loss in Suffolk's death as she caressed his severed head. The king, piqued by her demonstration, asked her how she would react to his death. Diplomatically evasive, she answered that she would not mourn his death; she would die for him. The witch had prophesied Suffolk's death: she had said that he would die by water.

Returning from Ireland, York planned to gather forces on his way to London and seize the crown for himself. Because he also stated his determination to remove Somerset, his adversary in court matters, the king tried to appease the rebel by committing Somerset to the Tower. Hearing that his enemy was in prison, York ordered his army to disband.

His rage was all the greater, therefore,

when he learned that Somerset had been restored to favor. The armies of York and Lancaster prepared to battle at Saint Albans, where Somerset, after an attempt to arrest York for capital treason, was slain by crookbacked Richard Plantagenet, York's son. Somerset's death fulfilled the prophecies of the witch, who had also foretold that Somerset should shun castles, that he would be safer on sandy plains. With his death the king and queen fled. Salisbury, weary from battle but undaunted, and Warwick, proud of York's victory at Saint Albans, pledged their support to York in his drive for the crown, and York hastened to London to forestall the king's intention to summon Parliament into session.

HENRY THE SIXTH, PART THREE

Type of work: Drama

Author: William Shakespeare (1564-1616)

Type of plot: Historical chronicle

Time of plot: 1455-1471

Locale: England and France

First presented: c. 1592

Principal characters:

KING HENRY VI

EDWARD, Prince of Wales, his son

Louis XI, King of France

RICHARD PLANTAGENET, Duke of York

EDWARD, York's son, afterward King Edward IV

EDMUND, York's son, Earl of Rutland

GEORGE, York's son, afterward Duke of Clarence

RICHARD, York's son, afterward Duke of Gloster

LORD HASTINGS, of the Duke of York's party

THE EARL OF WARWICK, a king-maker

MARGARET, Queen of England

LORD CLIFFORD, Margaret's ally

LADY GREY, afterward Edward IV's queen

LADY BONA, sister of the Queen of France

Critique:

Although the third part of *King Henry the Sixth* is not a tragedy in the classical sense, it is more poignant than many tragic dramas. A revision of an earlier play, it is an outstanding example of writing for unity of impression. Infinite and unswerving ambition in the characters, and situations of plot closely knit to reveal this unrelenting aggression are always apparent, making this play a masterpiece of gripping drama. The plot is so developed that King Henry is made a pawn to the wishes of others. The characterization is handled with finesse, an occasional line by King Henry showing his true nature. The labels frequently given him — “poltroon,” “weak-willed,” “willy-nilly”—are unjust and misapplied. Shakespeare's King Henry in this third part is a man caught in the mesh of circumstances and required to exhibit the qualities of leadership, when his only wish was for contentment and tranquillity. Henry's was a life spent in quiet desperation.

The Story:

In the House of Parliament, York, his

sons, and the Earl of Warwick rejoiced over their success at Saint Albans. Riding hard, the Yorkists had arrived in London ahead of the routed king, and Henry, entering with his lords, was filled with consternation when he saw York already seated on the throne, to which Warwick had conducted him. Some of the king's followers were sympathetic toward York and others were fearful of his power; the two attitudes resulted in defection in the royal ranks. Seeing his stand weakened, the king attempted to avert disorder by disinheriting his own son and by pledging the crown to York and his sons, on the condition that York stop the civil war and remain loyal to the king during his lifetime.

Annoyed by the reconciliation and contemptuous toward the king because of her son's disinheritance, Margaret deserted the king and raised her own army to protect her son's rights to the throne. The queen's army marched against York's castle as York was sending his sons to recruit forces for another rebellion. York's sons had persuaded their father that his oath to the king was not binding because his

contract with the king had not been made in due course of law before a magistrate.

In a battle near Wakefield, Lord Clifford and his soldiers killed Rutland, York's young son, and soaked a handkerchief in his blood. Later, as he joined Margaret's victorious army, which outnumbered York's soldiers ten to one, Lord Clifford gave York the handkerchief to wipe away his tears as he wept for his son's death. York's sorrow was equaled by his humiliation at the hands of Margaret, who, after taking him prisoner, put a paper crown on his head that he might reign from the molehill where she had him placed to be jeered by the soldiers. Clifford and Margaret stabbed the Duke of York and beheaded him. His head was set on the gates of York.

Hearing of the defeat of York's forces, Warwick, taking the king with him, set out from London to fight Queen Margaret at Saint Albans. Warwick's qualities as a general were totally offset by the presence of the king, who was unable to conceal his strong affection for Margaret, and Warwick was defeated. Edward and Richard, York's sons, joined Warwick in a march toward London.

King Henry, ever the righteous monarch, forswore any part in breaking his vow to York and declared that he preferred to leave his son only virtuous deeds, rather than an ill-gotten crown. At the insistence of Clifford and Margaret, however, the king knighted his son as the Prince of Wales.

After a defiant parley, the forces met again between Towton and Saxton. The king, banned from battle by Clifford and Margaret because of his antipathy to war and his demoralizing influence on the soldiers, sat on a distant part of the field lamenting the course affairs had taken in this bloody business of murder and deceit. He saw the ravages of war when a father bearing the body of his dead son and a son with the body of his dead father passed by. They had unknowingly taken the lives of their loved ones in the fighting. As the rebel forces, led by War-

wick, Richard, and Edward approached, the king, passive to danger and indifferent toward his own safety, was rescued by the Prince of Wales and Margaret before the enemy could reach him. He was sent to Scotland for safety.

After a skirmish with Richard, Clifford fled to another part of the field, where, weary and worn, he fainted and died. His head, severed by Richard, replaced York's head on the gate. The Yorkists marched on to London. Edward was proclaimed King Edward IV; Richard was made Duke of Gloucester, and George, Duke of Clarence.

King Edward, in audience, heard Lady Grey's case for the return of confiscated lands taken by Margaret's army at Saint Albans, where Lord Grey was killed fighting for the York cause. The hearing, marked by Richard's and George's dissatisfaction with their brother's position and Edward's lewdness directed at Lady Grey, ended with Lady Grey's betrothal to Edward. Richard, resentful of his humpback, aspired to the throne. His many deprivations resulting from his physical condition, he felt, justified his ambition; he would stop at no obstacle in achieving his ends.

Because of their great losses, Margaret and the prince went to France to appeal for aid from King Louis XI, who was kindly disposed toward helping them maintain the crown. The French monarch's decision was quickly changed at the appearance of Warwick, who had arrived from England to ask for the hand of Lady Bona for King Edward. Warwick's suit had been granted, and Margaret's request denied, when a messenger brought letters announcing King Edward's marriage to Lady Grey. King Louis and Lady Bona were insulted; Margaret was overjoyed. Warwick, chagrined, withdrew his allegiance to the House of York and offered to lead French troops against Edward. He promised his older daughter in marriage to Margaret's son as a pledge of his honor.

At the royal palace in London, family

loyalty was broken by open dissent when King Edward informed his brothers that he would not be bound by their wishes. Told that the prince was to marry Warwick's older daughter, the Duke of Clarence announced that he intended to marry the younger one. He left, taking Somerset, one of King Henry's faction, with him. Richard, seeing in an alliance with Edward an opportunity for his own advancement, remained; and he, Montague, and Hastings pledged their support to King Edward.

When the French forces reached London, Warwick took Edward prisoner. The king-maker removed Edward's crown and took it to re-crown King Henry, who had, in the meantime, escaped from Scotland, only to be delivered into Edward's hands and imprisoned in the Tower. Henry delegated his royal authority to Warwick and the Duke of Clarence, in order that he might be free from the turmoil attendant upon his reign.

Richard and Hastings freed Edward from his imprisonment. They formed an army in York; and while Warwick and Clarence, who had learned of Edward's release, were making preparations for defense, Edward, marching upon London, again seized King Henry and sent him to solitary confinement in the Tower.

Edward made a surprise attack on Warwick near Coventry, where Warwick's forces were soon increased by the appear-

ance of Oxford, Montague, and Somerset. The fourth unit to join Warwick was led by Clarence who took the red rose, the symbol of the House of Lancaster, from his hat and threw it into Warwick's face. Clarence accused Warwick of duplicity and announced that he would fight beside his brothers to preserve the House of York. Warwick, a valiant soldier to the end, was wounded by King Edward and died soon afterward. Montague was also killed.

When Queen Margaret and her son arrived from France, the prince won great acclaim from Margaret and the lords for his spirited vow to hold the kingdom against the Yorkists. Defeated at Tewkesbury, however, the prince was cruelly stabbed to death by King Edward and his brothers. Margaret pleaded with them to kill her too, but they chose to punish her with life. She was sent back to France, her original home. After the prince had been killed, Richard of Gloster stole off to London, where he assassinated King Henry in the Tower. Again he swore to get the crown for himself.

The Yorkists were at last supreme. Edward and Queen Elizabeth, with their infant son, regained the throne. Richard, still intending to seize the crown for himself, saluted the infant with a Judas kiss, while Edward stated that they were now to spend their time in stately triumphs, comic shows, and pleasures of the court.

HERAKLES MAD

Type of work: Drama

Author: Euripides (c. 485-c. 406 B.C.)

Type of plot: Classical tragedy

Time of plot: Remote antiquity

Locale: Thebes

First presented: c. 420 B.C.

Principal characters:

AMPHITRYON, married to Alcmene, the mother of Herakles

MEGARA, wife of Herakles and daughter of Creon

Lycus, usurper of Kingdom of Thebes

HERAKLES, son of Zeus and Alcmene

THESEUS, King of Athens

IRIS, messenger of the gods

MADNESS

CHORUS OF THE OLD MEN OF THEBES

Critique:

Herakles Mad, one of the most puzzling of Euripides' plays, begins with a stereotyped situation and weak characters, builds to a powerful climax in the mad scene of Herakles, and is followed by one of the most moving tragic reconciliations in all drama. Some critics see in Euripides' treatment of Herakles the suggestion that he has been deluded all his life and has never really performed his twelve great labors; others have suggested that the madness comes not from Hera, but from Fate. In either case he reaches heroic and tragic stature when, after murdering his wife and children in a fit of madness, he refuses to commit suicide and decides to face whatever life has in store for him.

The Story:

Amphitryon, who together with Megara and the sons of Herakles had sought sanctuary at the altar of Zeus, lamented the fact that while Herakles was in Hades performing one of his twelve labors Lycus had murdered Creon and seized the throne of Thebes. The murderer was bent upon consolidating his position by killing Megara and her children, whose only hope lay in the protection of Zeus until Herakles returned. Lycus came to taunt them with the charge that Herakles was a coward who used a bow and killed only animals and

that, in any case, he was dead in Hades and would never return.

Amphitryon, retorting that Lycus was the coward in seeking to kill an old man, a woman, and innocent children, begged that they at least be allowed to go into exile. Enraged, Lycus sent his servants to fetch oak logs in order to burn the relatives of Herakles alive in their sanctuary. The chorus of old men vowed that they would fight with their staves against such a horrible sacrilege.

Megara, however, counseled that it was folly to attempt to escape destiny; Herakles could not emerge from Hades to save them and since they must die they ought to do so without being burnt alive. Amphitryon then begged that he and Megara be killed first so that they would not have to witness the massacre of innocent children, and Megara pleaded for the privilege of dressing the children in the proper funeral robes. Lycus haughtily granted both wishes. As the group left the sanctuary for the palace, Amphitryon cursed Zeus for being a senseless and unjust god. In their absence the chorus chanted an ode on the glories of Herakles and the sadness of old age.

Returning with the children, Megara woefully recounted the marvelous plans she had made for her sons. Meanwhile, Amphitryon fervently prayed to Zeus for deliverance. Suddenly they were startled

by the spectacle of Herakles approaching. The great joy of their meeting was darkened by the fearful tale Megara had to tell her husband. Furious with rage, Herakles swore that he would behead Lycus and throw his carcass to the dogs; but Amphitryon cautioned him to curb his reckless haste, for Lycus had many allies in his treachery. Though deeply moved by the fear that made his children cling to his robes, Herakles agreed to plan his revenge carefully and led his family into the palace. The chorus of ancients once again lamented their old age and praised Zeus for sending deliverance in the person of Herakles, his son.

Lycus, upon encountering Amphitryon emerging from the palace, commanded that he bring Megara with him, but Amphitryon refused on the ground that such a deed would make him an accomplice in her murder. Intent on dispatching Megara, Lycus angrily stormed into the palace. Amphitryon followed to watch Herakles' revenge. As the chorus hailed the death cries of Lycus, the specters of Madness and Iris appeared from above. Iris, the female messenger of the gods, pronounced that although destiny had preserved Herakles until he had finished his twelve labors, Hera had decreed that he must now suffer lest the powers of man seem greater than those of the gods. She commanded that Madness force Herakles to murder his own wife and children. Reluctantly, Madness sent out her power and described the horrible seizures

of Herakles within the palace. When the two specters disappeared, a messenger emerged from the palace to tell how Herakles in a frenzy of madness had murdered his wife and children, believing them to be the kin of his former master, Eurystheus. Amphitryon was saved only by the intervention of Athena, who put the possessed hero to sleep and had him tied to a pillar.

The doors of the palace were opened, revealing Herakles, now awake and puzzled by the awful scene about him. Informed of what he had done, Herakles crouched in shame and wailed in anguish.

Theseus, who had been rescued from Hades by Herakles, arrived with an army for the purpose of aiding his old friend against Lycus. Crushed by the weight of his dishonor, Herakles could not face his friend, and he announced his intention to commit suicide. His compassionate friend Theseus pleaded with him to live and accept his fate; he offered to take Herakles to Athens where, after being purified of his pollution, he would be given great estates and high status. Though he preferred to grow into a stone oblivious of his horrid deed, Herakles reluctantly agreed to harden his heart against death and rose with profound gratitude to accept his friend's offer. As he left, he urged the sorrowful Amphitryon to bury the dead and to follow him to Athens, where they would live out the remainder of their lives in peace.

HERCULES AND HIS TWELVE LABORS

Type of work: Classical myth

Source: Folk tradition

Type of plot: Heroic adventure

Time of plot: Remote antiquity

Locale: Mediterranean region

First transcribed: Unknown

Principal characters:

HERCULES, hero of virtue and strength

EURYSTHEUS, his cousin

Critique:

Hercules is the mighty hero of popular imagination in Western culture. Art galleries feature paintings and sculpture of the splendid body of the hero. The latest engines, the strongest building materials, the most powerful utilities bear his name. Hercules, not born a god, achieved godhood at the time of his death, according to tradition, because he devoted his life to the service of his fellow men. Some authorities link Hercules with legends of the sun, as each labor took him further from his home and one of his tasks carried him around the world and back. His twelve labors have been compared to the signs of the zodiac.

The Story:

Hercules was the son of a mortal, Alcmena, and the god Jupiter. Because Juno was hostile to all children of her husband by mortal mothers, she decided to be revenged upon the child. She sent two snakes to kill Hercules in his crib, but the infant strangled the serpents with ease. Then Juno caused Hercules to be subject to the will of his cousin, Eurystheus.

Hercules as a child was taught by Rhadamanthus, who one day punished the child for misdeeds. Hercules immediately killed his teacher. For this his foster father, Amphitryon, took Hercules away to the mountains, to be brought up by rude shepherds. Early in youth Hercules began to attract attention for his great strength and courage. He killed a lion single-handedly and took heroic part in a war. Juno, jealous of his growing

success, called on Eurystheus to use his power over Hercules. Eurystheus then demanded that Hercules carry out twelve labors. The plan was that Hercules would perish in one of them.

The first labor: Juno had sent a lion to eat the people of Nemea. The lion's hide was so protected that no arrow could pierce it. Knowing that he could not kill the animal with his bow, Hercules met the lion and strangled it with his bare hands. Thereafter he wore the lion's skin as a protection when he was fighting, for nothing could penetrate that magic covering.

The second labor: Hercules had to meet the Lernaean hydra. This creature lived in a swamp, and the odor of its body killed all who breathed its fetid fumes. Hercules began the battle but discovered that for every head he severed from the monster two more appeared. Finally he obtained a flaming brand from a friend and burned each head as he severed it. When he came to the ninth and invulnerable head, he cut it off and buried it under a rock. Then he dipped his arrows into the body of the hydra so that he would possess more deadly weapons for use in future conflicts.

The third labor: Hercules captured the Erymanthian boar and brought it back on his shoulders. The sight of the wild beast frightened Eurystheus so much that he hid in a large jar. With a fine sense of humor the hero deposited the captured boar in the same jar. While on this trip Hercules incurred the wrath of the centaurs by drinking wine which they had

claimed for their own. In order to escape from them he had had to kill most of the half-horse men.

The fourth labor: Hercules had to capture a stag which had antlers of gold and hoofs of brass. In order to capture this creature Hercules pursued it for a whole year.

The fifth labor: The Stymphalian birds were carnivorous. Hercules alarmed them with a bell, shot many of them with his arrows, and caused the rest to fly away.

The sixth labor: Augeas, king of Elis, had a herd of three thousand oxen whose stables had not been cleansed for thirty years. Commanded to clean the stables, Hercules diverted the rivers Alpheus and Peneus through them and washed them clean in one day. Augeas refused the payment agreed to and as a result Hercules later declared war on him.

The seventh labor: Neptune had given a sacred bull to Minos king of Crete. Minos' wife, Pasiphaë, fell in love with the animal and pursued it around the island. Hercules overcame the bull and took it back to Eurystheus by making it swim the sea while he rode upon its back.

The eighth labor: Like the Stymphalian birds, the mares of Diomedes fed on human flesh. Usually Diomedes found food for them by feeding to them all travelers who landed on his shores. Diomedes tried to prevent Hercules from driving away his herd. He was killed and his body was fed to his own beasts.

The ninth labor: Admeta, daughter of Eurystheus, persuaded her father to send Hercules for the girdle of Hippolyta, queen of the Amazons. The Amazon queen was willing to give up her girdle, but Juno interfered by telling the other

Amazons that Hercules planned to kidnap their queen. In the battle that followed Hercules killed Hippolyta and took the girdle from her dead body.

The tenth labor: Geryoneus, a three-bodied, three-headed, six-legged, winged monster possessed a herd of oxen. Ordered to bring the animals to Eurystheus, Hercules traveled beyond the pillars of Hercules, now Gibraltar. He killed a two-headed shepherd dog and a giant herdsman, and finally slew Geryones. He loaded the cattle on a boat and sent them to Eurystheus. He himself returned afoot across the Alps. He had many adventures on the way, including a fight with giants in the Phlegraean fields, near the present site of Naples.

The eleventh labor: His next labor was more difficult, for his task was to obtain the golden apples in the garden of the Hesperides. No one knew where the garden was, and so Hercules set out to roam until he found it. In his travels he killed a giant, a host of pygmies, and burned alive some of his captors in Egypt. In India he set Prometheus free. At last he discovered Atlas holding up the sky. This task Hercules assumed, releasing Atlas to go after the apples. Atlas returned with the apples and reluctantly took up his burden. Hercules brought the apples safely to Eurystheus.

The twelfth labor: This was the most difficult of all his labors. After many adventures he brought the three-headed dog Cerberus from the underworld. He was forced to carry the struggling animal in his arms because he had been forbidden to use weapons of any kind. Afterward he took Cerberus back to the king of the underworld. So ended the labors of this mighty ancient hero.

HEREWARD THE WAKE

Type of work: Novel

Author: Charles Kingsley (1819-1875)

Type of plot: Historical romance

Time of plot: Eleventh century

Locale: England, Scotland, Flanders

First published: 1866

Principal characters:

HEREWARD THE WAKE, a Saxon thane and outlaw

LADY GODIVA, his mother

TORFRIDA, his wife

ALFTRUDA, his second wife

MARTIN LIGHTFOOT, a companion in his wanderings

WILLIAM THE CONQUEROR, Duke of Normandy and King of England

Critique:

Hereward the Wake is one of the very few stories that deal realistically and credibly with the Anglo-Saxon period of English history. Although elements of the chivalric romance, in the more academic sense of that term, are present in this novel, Kingsley has re-created the age and its people in a believable and highly interesting manner. *Hereward the Wake* is both an interesting story and a valuable historical study.

The Story:

Hereward was the son of the powerful Lord of Bourne, a Saxon nobleman of a family close to the throne. A high-spirited, rebellious youth, he was a source of constant worry to his mother, Lady Godiva. Hereward lacked a proper respect for the Church and its priests and lived a boisterous life with soon companions who gave him their unquestioning loyalty.

One day a friar came to Lady Godiva and revealed that Hereward and his friends had attacked him and robbed him of what the priest insisted was money belonging to the Church. Lady Godiva was angry and hurt. When Hereward came in and admitted his crime, she said that there was no alternative. For his own good, she maintained, he should be declared a wake, or outlaw. Upon his promise not to molest her messenger, for Hereward really did not

mind being outlawed as he wished to see more of the world, Lady Godiva sent Martin Lightfoot, a servant, to carry the news of Hereward's deed to his father and to the king. Hereward was then declared an outlaw subject to imprisonment or death.

Before he left his father's house, however, he released his friends from their oath of allegiance. Martin Lightfoot begged to be allowed to follow him, not as his servant but as his companion. Then Hereward set out to live among the rude and barbarous Scottish tribes of the north.

His first adventure occurred when he killed a huge bear that threatened the life of Alftruda, ward of a knight named Gilbert of Ghent. For his valorous deed he achieved much renown. But the knights of Gilbert's household, jealous of Hereward's courage and his prowess, tried to kill him. Though he escaped the snares laid for him, he decided that it would be best for him to leave Scotland.

Accordingly, he went to Cornwall, where he was welcomed by the king. There the king's daughter was pledged in marriage to a prince of Waterford. But a giant of the Cornish court had become so powerful that he had forced the king's agreement to give his daughter in marriage to the ogre. Hereward, with the help of the princess and a friar, slew the giant, whose death freed the princess

to marry the prince whom she really loved.

After leaving Cornwall, Hereward and his companions were wrecked upon the Flemish coast. There Hereward stayed for a time in the service of Baldwin of Flanders and proved his valor by defeating the French in battle. There, too, Torfrida, a lady wrongly suspected of sorcery, schemed to win his love. They were wed after Hereward had fought in a successful campaign against the Hollanders, and a daughter was born of the marriage.

Meanwhile King Edward had died and Harold reigned in England. A messenger came to Hereward with the news that Duke William of Normandy had defeated the English at the battle of Hastings and that King Harold had been killed. Hereward then decided to return to Bourne, his old home. There, accompanied by Martin Lightfoot, he found the Norman raiders encamped. He found too that his family had been despoiled of all its property and that his mother had been sent away. He and Martin, without revealing their identity, secretly went out and annihilated all the Normans in the area. Hereward swore that he would return with an army that would push the Norman invaders into the sea.

Hereward then went to his mother, who received him happily. Lady Godiva accused herself of having wronged her son and lamented the day she had proclaimed him an outlaw. He took her to a place of refuge in Croyland Abbey. Later he went to the monastery where his aged, infirm uncle, Abbot Brand, was spending his last days on earth. There Hereward was knighted by the monks, after the English fashion. Hereward went secretly to Bourne and there recruited a rebel army to fight against Duke William.

Although there were many men eager to fight the Normans, the English forces were disunited. Another king, an untried young man, had been proclaimed,

but because of his youth he did not have the support of all the English factions. Hereward had been promised help from Denmark, but the Danish king sent a poor leader through whose stupidity the Danes were inveigled into positions where they were easily defeated by the Normans at Dover and Norwich. Then, instead of coming to Hereward's aid, the Danes fled. Hereward was forced to confess the failure of his allies to his men, but they renewed their pledge to him and promised to keep on fighting. The situation seemed hopeless when Hereward and his men took refuge in the island of Ely. There, with Torfrida's wise advice, Hereward defeated Duke William's attack upon the beleaguered island. Hereward and his men retreated to another camp of refuge.

Shortly afterward Torfrida learned of Hereward's infidelity with Alftruda, the ward of Gilbert of Ghent. She left Hereward and went to Croyland Abbey, where she proposed to spend the last of her days ministering to the poor and to Hereward's mother. Hereward himself went to Duke William and submitted to him. The conqueror declared that he had selected a husband for Hereward's daughter. In order to free herself from Hereward, Torfrida falsely confessed that she was a sorceress, and her marriage to Hereward was annulled by the Church. Hereward then married Alftruda and became Lord of Bourne under Duke William. His daughter, despite her entreaties, was married to a Norman knight.

But Hereward, the last of the English, had many enemies among the French, who continually intrigued against him for the favor of Duke William. As a result, Hereward was imprisoned. The jailer was a good man who treated his noble prisoner as kindly as he could, although, for his own sake, he was forced to chain Hereward.

One day, while Hereward was being transported from one prison to another, he was rescued by his friends. Freed,

he went back to Alftruda at Bourne, but his life was not a happy one. His enemies plotted to kill him. Taking advantage of a day when his retainers were escorting Alftruda on a journey, a group of Norman knights broke into Bourne castle. Though Hereward fought valiantly, he was outnumbered. He was killed and his head was exhibited in victory over the door of his own hall.

When she heard of his death, Torfrida came from Croyland Abbey and de-

manded Hereward's body. All were so frightened, especially Alftruda, by Torfrida's wild appearance and her reputation as a witch, that Hereward's first wife got her way and the body was delivered to her. She carried it away to Croyland for burial. Thus did Hereward, the last of the English, die, and thus, too, did William of Normandy become William the Conqueror and King of England.

A HERO OF OUR TIME

Type of work: Novel

Author: Mikhail Yurievich Lermontov (1814-1841)

Type of plot: Psychological romance

Time of plot: 1830-1838

Locale: The Russian Caucasus

First published: 1839

Principal characters:

"I" supposedly Lermontov, Narrator One

MAKSIM MAKSIMICH, Narrator Two

GRIGORIY ALEKSANDROVICH PECHORIN, Narrator Three, the "Hero of Our Time"

BELA, a young princess

KAZBICH, a bandit

AZAMAT, Bela's young brother

YANKO, a smuggler

PRINCESS MARY, daughter of Princess Ligovskoy

GRUSHNITSKI, a cadet and suitor to Princess Mary

VERA, the former sweetheart of Pechorin

LIEUTENANT VULICH, a Cossack officer, a Serbian

Critique:

This realistic novel of social and military life in nineteenth-century Russia well deserves its renown because of its colorful descriptions and sharp delineations of character. Structurally, the novel is made up of five related short stories, with Narrator One (presumably Lermontov), Maksim Maksimich, and Pechorin in the principal roles. The narrative is skillfully constructed. In "Bela," "I" meets Maksim Maksimich, who refers to Pechorin. Maksim Maksimich, Narrator Two, tells the story bearing his name as its title. Pechorin actually appears, but briefly. In "Taman," "Princess Mary," and "The Fatalist," the narrator is Pechorin himself, the stories being told as extracts from his journal. A second notable feature of the writing, in addition to the involved time sequence, is Lermontov's habit of letting the reader eavesdrop in order to avoid detailed narrative. This device makes for compact writing, since it is a convenient means of letting the principal characters learn of events necessary to an understanding of the story. Lermontov felt compelled to preface his novel with the explanation that *A Hero of Our Time* was not

a biography of any Russian person, living or dead. Rather, Pechorin was intended to be a collective personification of all the evil and vice then found in Russian life. In creating his portrait of Pechorin, the "superfluous" man, Lermontov pointed to the development of the Russian psychological novel.

The Story:

The Narrator met Maksim Maksimich while on a return trip from Tiflis, the capital of Georgia, to Russia. The season was autumn, and in that mountainous region snow was already falling. The two men continued their acquaintance at the inn where they were forced to take refuge for the night. When the Narrator asked Maksim Maksimich about his experiences, the old man told of his friendship with Grigoriy Pechorin, a Serbian who had come from Russia about five years before to join a company of cavalry in the Caucasus:

To relieve their boredom on that frontier post, the soldiers played with Azamat, the young son of a neighboring prince. As a result of this friendship, the prince

invited Maksimich and Pechorin to a family wedding. At that celebration Pechorin and Kazbich, a bandit, met and were equally attracted to Bela, the beautiful young daughter of the prince. Azamat, observing this development, later offered to give Bela to Kazbich in exchange for the bandit's horse. Kazbich laughed at the boy and rode away.

Four days later Azamat was back at the camp and visiting with Pechorin, who promised to get Kazbich's horse for the boy in exchange for Bela. The promise was fulfilled. Kazbich, insane with rage at his loss, tried to kill Azamat but failed.

Suspecting that Azamat's father had been responsible for the theft, Kazbich killed the prince and stole his horse in revenge for the loss of his own animal.

Weeks passed, and Pechorin became less attentive to Bela. One day she and Maksimich were walking on the ramparts when Bela recognized Kazbich on her father's horse some distance away. An orderly's attempt to shoot Kazbich failed and he escaped. But Kazbich had recognized Bela, too, and a few days later, when the men were away from camp, he kidnapped her. As Pechorin and Maksimich were returning to camp, they saw Kazbich riding away with Bela. They pursued the bandit, but as they were about to overtake him, he thrust his knife into Bela and escaped.

Although Pechorin seemed to be deeply grieved by Bela's death, when Maksimich tried to comfort him, he laughed.

The Narrator, having parted from Maksim Maksimich, stopped at an inn in Vladikavkaz, where he found life very dull until, on the second day, Maksimich arrived unexpectedly. Before long there was a great stir and bustle in preparation for the arrival of an important guest. The travelers learned that Pechorin was the guest expected. Happy in the thought of seeing Pechorin again, Maksimich instructed a servant to carry his regards to his former friend, who had stopped off to visit a Colonel N——. Day turned to night but still Pechorin did not come to

return the greeting. Dawn found Maksimich waiting at the gate again. When Pechorin finally arrived, he prevented Maksimich's intended embrace by coolly offering his hand.

Maksimich had anticipated warmth and a long visit, but Pechorin left immediately. Neither Maksimich's plea of friendship nor his mention of Bela served to detain Pechorin.

Thus Maksimich bade his friend goodbye. To the Narrator's attempt to cheer him the old man remarked only that Pechorin had become too rich and spoiled to bother about old friendships. In fact, he would throw away Pechorin's journal that he had been saving. The Narrator was so pleased to be the recipient of the papers that he grabbed them from the old man and rushed to his room. Next day the Narrator left, saddened by the reflection that when one has reached Maksim Maksimich's age, scorn from a friend causes the heart to harden and the soul to fold up. Later, having learned that Pechorin was dead, the Narrator published three tales from the dead man's journal, as Pechorin himself had written them:

Taman, a little town on the seacoast of Russia, was the worst town Pechorin had ever visited. For want of better lodging, he was forced to stay in a little cottage that he immediately disliked. Greeted at the door by a blind, crippled boy, Pechorin admitted to a prejudice against people with physical infirmities. To him, a crippled body held a crippled soul. His displeasure was enhanced when he learned there was no icon in the house —an evil sign.

In the night Pechorin followed the blind boy to the shore, where he witnessed a rendezvous that he did not comprehend. The next morning a young woman appeared at the cottage and he accused her of having been on the beach the night before. Later, the girl returned, kissed him, and arranged to meet him on the shore.

Pechorin kept the appointment. As he

and the girl sailed in a boat, she tried to drown him; he, in turn, thrust her into the swirling, foaming water and brought the boat to shore. He was stunned to find that she had swum to safety and was talking to a man on shore. Pechorin learned that the man was a smuggler. The blind boy appeared, carrying a heavy sack which he delivered to the girl and the smuggler. They sailed away in a boat.

Pechorin returned to the cottage to find that his sword and all his valuables had been stolen.

Quite a different atmosphere pervaded Pechorin's next experience, as described in his journal. While stopping at Elizabeth Spring, a fashionable spa, he met Grushnitski, a wounded cadet whom he had known previously. The two men were attracted to Princess Mary, and Pechorin was angry—though he pretended indifference—because Princess Mary paid more attention to Grushnitski, a mere cadet, than she did to him, an officer. The men agreed that young society girls looked upon soldiers as savages and upon any young man with contempt.

Pechorin opened a campaign of revenge against Princess Mary. On one occasion he distracted an audience of her admirers; again, he outbid her for a Persian rug and then disparaged her sense of values by putting it on his horse. Her fury at these and other offenses gave Pechorin the satisfaction of revenge for her favor of Grushnitski.

Grushnitski wanted Pechorin to be friendly toward Princess Mary so that the cadet might be accepted socially through his association with her. Having seen Vera, a former lover of his but now married, Pechorin decided to court Princess Mary as a cover for his illicit affair with Vera.

As excitement mounted in anticipation of the ball, the major social event of the season, antagonism between Pechorin and Grushnitski and Pechorin and Princess Mary grew. Grushnitski's excitement and pride were the result of his promotion; Princess Mary would see him in his

officer's uniform.

Succumbing to Pechorin's attitude of indifference, Princess Mary consented to dance the mazurka with him. Pechorin did not wish to hurt Grushnitski by divulging this news when the new officer later boasted that he intended to have this honored dance with the princess.

When, after the ball, it was rumored that Princess Mary would marry Pechorin, he fled to Kislovodsk to be with Vera. Grushnitski followed, but not to continue his association with Pechorin, whom he deliberately ignored. A short time later the princess and her party arrived in Kislovodsk to continue their holiday.

Still furious at the affront which had caused his disappointment at the ball, Grushnitski enlisted the aid of some dragoons in an attempt to catch Pechorin in Princess Mary's room. When this effort failed, Grushnitski challenged Pechorin to a duel. According to the plan Pechorin would have an empty pistol. Having discovered the plot, Pechorin compelled Grushnitski to stand at the edge of an abyss during the duel. Then he coolly shot the young officer, who tumbled into the depths below. Pechorin labeled Grushnitski's death an accident.

Princess Mary's mother asked Pechorin to marry the girl. He refused and wrote in his journal that a soft, protected life was not his way.

On another occasion, Pechorin and a group of Cossack officers were ridiculing the fatalism of the Moslems. Lieutenant Vulich, a renowned gambler, offered to prove his own faith in fatalism. While Pechorin and the Cossacks watched, aghast, Vulich aimed a pistol at his head and pulled the trigger. No shot was fired. He then aimed at a cap hanging on the wall; it was blown to pieces. Pechorin was amazed that the pistol had misfired on Vulich's first attempt. He was sure he had seen what he called the look of death on Vulich's face. Within a half hour after that demonstration Vulich was killed in the street by a drunken Cossack.

The next day Pechorin decided to test

his own fate by offering to take the mad-dened Cossack alive, after an entire detachment had not dared the feat. He was successful.

Later, when Pechorin discussed the incident with Maksim Maksimich, the old man observed that Circassian pistols of

the type which Vulich used for his demonstration were not really reliable. He added philosophically that it was unfortunate Vulich had stopped a drunk at night. Such a fate must have been assigned to Vulich at his birth.

HERSELF SURPRISED

Type of work: Novel

Author: Joyce Cary (1888-1957)

Type of plot: Social comedy

Time of plot: First quarter of the twentieth century

Locale: London and the English southern counties

First published: 1941

Principal characters:

SARA MONDAY, a cook

MATTHEW (MATT) MONDAY, her husband

GULLEY JIMSON, a painter

NINA, his supposed wife

MR. WILCHER, owner of Tolbrook Manor

BLANCHE WILCHER, his niece by marriage

MISS CLARISSA HIPPER, her older sister

MR. HICKSON, a friend of the Mondays

Critique:

Sara Monday, the life-loving, self-indulgent, and generous cook who is the heroine of the first volume of Cary's first trilogy, tells her story sometimes ingenuously, sometimes shrewdly. Both these characteristics are portrayed with Cary's compassion and irony. The vivid, complete characters in Cary's novels are presented through their reactions to difficulties. Thus his books are crowded with incident, but without formal plot. Cary's prose style is simple, his language rich and colorful. Although critics have found it impossible to interpret his philosophy with any certainty, he is considered one of the foremost British novelists of his period.

The Story:

In prison Sara Monday realized that she was indeed guilty as charged. She hoped that other women would read her story and examine their characters before their thoughtless behavior brought them also to ruin.

Sara's first position was that of cook in a medium-sized country house. Matthew Monday, the middle-aged son of Sara's employer, had been dominated all his life by his mother and sister. Then this rather pathetic man fell in love with Sara, who discouraged his attentions, both because

she feared he would cause her to lose her job and because she found him slightly ridiculous. Nevertheless, and somewhat to her surprise, when he proposed marriage she accepted him.

At a church bazaar a few months after her marriage, Sara met Mr. Hickson, a millionaire art collector with whom Matthew was associated in business. With Hickson's help she was able to emancipate Matt from the influence of his family. Partly because she was grateful to him for his help, Sara did not rebuke Hickson when he tried to flirt with her. After Sara had been forced to spend a night at Hickson's country house—his car had broken down—Matt supported her against the gossip and disapproval the episode occasioned.

Sara's life with Matt was, except for the death of their son in infancy, a happy one during the first years of their marriage. They had four daughters, and Sara's time was filled with parties, clothes, her nursery, and work on local committees.

Hickson brought an artist to stay with the Mondays. He was Gulley Jimson, who was to compete for the commission to paint a mural in the new town hall. Gulley settled in quickly and soon his forbearing wife, Nina, joined him. After

a quarrel over a portrait of Matt, the Jimsons left. Soon afterward Sara visited them in their rooms at the local inn.

In jealousy, Hickson told Matt of these visits and the infuriated man accused his wife of infidelity. After his outburst Matt was very repentant and blamed himself for neglecting Sara. However, the incident caused him to lose all the confidence his marriage had given him.

Sara did not see Gulley for years after this incident. One day during Matt's last illness he reappeared. He looked shabby and he wanted money to buy paints and clothes. After telling her that Nina was dead, he asked Sara to marry him after Matt's death. Although she was shocked, Sara did not stop seeing Gulley immediately. While Matt was dying Gulley repeatedly proposed to her. Finally she sent him away.

After Matt's death and the sale of her house, Sara went to Rose Cottage, where Gulley was staying with Miss Slaughter, one of the sponsors for the church hall in which he was painting a mural. Miss Slaughter encouraged Sara to marry Gulley, and at the end of a week they were engaged. Just before they were to be married, however, Gulley unhappily confessed that he had a wife and had never formally been married to Nina. Sara was furious and also bitterly disappointed, but in the end she agreed to live with Gulley and to say they were married. After an intensely happy honeymoon, they lived with Miss Slaughter while Gulley worked on his mural. During that time Sara tried to persuade Gulley to accept portrait commissions. Infuriated by her interference, Gulley struck Sara, who then left him. She was glad to return, however, when Miss Slaughter came for her.

Although Gulley's completed mural was considered unacceptable, he refused to change it. When Sara wanted him to repair some damage done to the painting, Gulley knocked her unconscious and left. Having exhausted her funds, Sara paid their outstanding bills with bad checks, and she was duly summonsed by the

police.

After Sara had thus lost her good character, the only position she could obtain was that of cook at Tolbrook Manor. The owner, Mr. Wilcher, had a bad reputation for molesting young girls and seducing his women servants. Sara, however, pitied him and liked him. Eventually Mr. Wilcher moved Sara to his town house, having persuaded her to serve as housekeeper for both residences. She was glad of the extra money because Gulley had been writing to her asking for loans.

For many years Mr. Wilcher had had a mistress whom he visited every Saturday. During one of many long talks by Sara's fireside, he told her that he was tired of visiting this woman. When he asked Sara to take her place, she was at first slightly hesitant and confused, but in the end she agreed. The arrangement worked well enough for several years.

Mr. Wilcher became worried with family and financial affairs and Sara helped him by economizing on household expenses. At the same time she managed to falsify her accounts and send extra money to Gulley. One day a policeman came to the house with two girls who had complained of Mr. Wilcher's behavior. Mr. Wilcher disappeared, but Sara discovered him hours later hiding behind the chimney stacks on the roof. The family was appalled by this incident. After the impending summons had been quashed, Mr. Wilcher became even more unstable. Haunted by his past misdemeanors, he decided to confess them to the police. He also asked Sara to marry him after he had served his sentence. At this time he had an attack of sciatica. While he was confined to his bed, Blanche Wilcher, his niece by marriage and a woman who had always been suspicious of Sara, dismissed her.

Returning from a visit to her daughter, Sara forgot that she was no longer employed and entered Mr. Wilcher's street. There she found that the house had burned down in the night. Mr. Wilcher had been taken to the house of his niece's

sister Clarissa. After he had recovered from shock he continued to see Sara and ignored Blanche. He rushed Sara to a registry office to give notice of their forthcoming marriage and then took a small new house for them to live in.

Sara had recently encountered Gulley once more and had gradually assumed financial responsibility for his new household. She maintained these payments for a time by selling to an antique shop oddments that Mr. Wilcher had told her to throw away.

The evening before her marriage, Sara arrived at the new house to find Blanche

and a detective examining her possessions. She did not protest. After they had found receipts from the antique dealer and grocers' bills for supplies for Gulley, she was taken to the police station. She received an eighteen-month prison sentence and did not see Mr. Wilcher again.

A newspaper offered her money for her story. With this she paid Gulley's expenses and planned to become a cook again after she had served her sentence. She knew she could thus regain her "character," and she believed she could keep it now that she had discovered her weaknesses.

HESPERIDES

Type of work: Poetry

Author: Robert Herrick (1591-1674)

First published: 1648

As thou deserv'st, be proud; then gladly
let
The Muse give thee the Delphick Coro-
net.

This brief epigram, one of hundreds Robert Herrick included in his collection of twelve hundred poems, best describes the pride with which he presented his *Hesperides* and the recognition he received after more than one hundred years of neglect. His subtitle, *The Works both Human and Divine of Robert Herrick Esq.*, indicates the inclusion in one volume of his *Hesperides* and his *Noble Numbers*, a group of ecclesiastical poems, prayers, hymns, and apothegms dated 1647. This collection, together with fifteen or so poems discovered by nineteenth-century scholars and about twice the number recovered recently in manuscript, comprise the literary remains of one of the finest lyricists in the English language.

The arrangement of the poems in *Hesperides* (the name itself is a conceit based on the legend of nymphs who guarded with a fierce serpent the golden apples of the goddess Hera) is whimsical. Most of the lyrics were composed in Devonshire, where Herrick was vicar of Dean Prior from 1629 until the Puritan victories caused his removal from his parish in 1647. Restored to his living in 1662, he lived until his death in the West Country which had inspired his pagan-spirited, rustic verse.

The great Herrick scholar, L. C. Martin, has discovered a chronology, from the collation of many manuscripts, which indicates the four general periods in which these poems were composed, carefully rewritten, and then painstakingly published. From his apprenticeship to his goldsmith uncle at least one poem remains, "A Country Life," which may have been one of the reasons why the

youthful poet was allowed to terminate his service and go to Cambridge. Though Herrick's activities during his university period are remembered chiefly for the letters he wrote asking his uncle for money, he also composed a variety of commendatory poems and memory verses. One, the longest poem he wrote, is addressed to a fellow student who was ordained in 1623.

The second period, and perhaps the most important, was from 1617 to 1627, when he became the favorite of the "sons" of Ben Jonson. Herrick's famous poem, "His Fare-well to Sack," epitomizes these formative years of good talk, wide reading, witty writing, and good fellowship. In this poem too are the names of the poets who most influenced him—Anacreon, Horace, and by implication, Catullus and Theocritus. The well-known "The Argument of His Book" echoes the pastoral strain in the poet's declaration of his literary interests:

I sing of Brooks, of Blossomes, Birds,
and Bowers:
Of April, May, of June, and July-Flow-
ers.
I sing of May-poles, Hock-carts, Was-
sails, Wakes,
Of Bride-grooms, Brides, and of their
Bridall-cakes.
I write of Youth, of Love, and have
Accesse
By these, to sing of cleanly-Wanton-
nesse.
I sing of Dewes, of Raines, and piece
by piece
Of Balme, of Oyle, of Spice, and Am-
ber-Greece.
I sing of Times trans-shifting; and I
write
How Roses first came Red, and Lillies
White.
I write of Groves, of Twilights, and I
sing
The Court of Mab, and of the Fairie-

King.
I write of Hell; I sing (and ever shall)
Of Heaven, and hope to have it after
all.

The Dean Prior vicar's hope for heaven seems to be based on his "cleanly-Wantonnesse," even if one considers his many mistresses—Corinna, stately Julia, smooth Anthea, and sweet Electra—as imaginary, the idealized woman of poetic tradition. Herrick's philosophy is Anacreontic, the *carpe d'ēm* attitude of the Cavalier poets. The best-known example from his work, in his own time as well as ours, is "To the Virgins, to Make Much of Time," which begins: "Gather ye Rose-buds while ye may."

That Herrick was a man of his time may be ascertained by a glance at the rich variety of his poetic subjects. Set in the form of the madrigal, "Corinna's going a Maying," catches all the excitement of the festival in the most intricate of singing forms. A ballad in the manner of Campion is "Cherrie-ripe," one which deserves to be better known:

Cherrie-Ripe, Ripe, Ripe, I cry
Full and faire ones; come and buy:
If so be, you ask me where
They doe grow? I answer, There,
Where my Julia's lips doe smile
There's the Land, or Cherry-Ile:
Whose Plantations fully show
All the yeere, where Cherries grow.

In the manner of Shakespeare he composed "The mad Maids Song," with the same "Good Morrows" and the strewing of flowers for the tomb, but in this instance the lament is for a lover killed by a bee sting. In the style of Marlowe and then Raleigh, Herrick continues the Elizabethan shepherd-maiden debate in "To Phillis to love, and live with him":

Thou shalt have Ribbands, Roses,
Rings,
Gloves, Garters, Stockings, Shooes, and
Strings
Of winning Colours, that shall move
Others to Lust, but me to Love.
These (nay) and more, thine own shal

be,
If thou wilt love, and live with me.

A Master of Arts (1620) and a disciple of Jonson, Herrick never forgot his classical background. As an epigrammatist he was without peer, especially since he injected strong originality into a conventional and satiric form. He often made his parishioners models for these satiric verses, as in this comment on one man's discomfiture:

Urles had the Gout so, that he co'd
not stand;
Then from his Feet, it shifted to his
Hand:
When 'twas in's Feet, his Charity was
small;
Now 'tis in's Hand, he gives no Almes
at all.

Nor does he spare himself and his friends:

Wantons we are; and though our words
be such,
Our Lives do differ from our Lines by
much.

An extension of this mode is Herrick's Anacreontic verse. In "To Bacchus, a Canticle" he begs the god of revelry and reproduction to show him the way, among thousands, to have more than one mistress. Somewhat more restrained and in the vein of Catullus are his lyrics to Lesbia and the epithalamia with which he greeted his many friends and relatives who, despite all his verses, insisted on getting married. In "The cruell Maid" he echoes, or is echoed by, his contemporary, Andrew Marvell:

Give my cold lips a kisse at last:
If twice you kisse, you need not feare
That I shall stir, or live more here.
Next, hollow out a Tombe to cover
Me; me, the most despised Lover:
And write thereon, *This Reader, know,*
Love kill'd this man. No more but so.

The more humble and bucolic songs of Horace, however, were the poet's abiding love. While he may have wished for the

court rather than the parish, his best work was composed amid peaceful surroundings on pleasant rural subjects. His "To Daffadills" is a more delicate and subtle poem than the well-known lyric by Wordsworth:

Faire Daffadills, we weep to see
 You haste away so soone:
As yet the early-rising Sun
 Has not attain'd his Noone.
 Stay, stay,
 Until the hasting day
 Has run
 But to the Even-song;
And, having pray'd together, we
 Will goe with you along.

In the final period represented in *Hesperides*, "His returne to London" is a significant poem illustrating the sophisticated side of his genius, the pomp and circumstance which made a lasting poetry for this faithful royalist. He sings here of

O Place! O People! Manners! fram'd to
 please

All Nations, Customes, Kindreds, Languages!

as he links himself with his Elizabethan patron saints, the Renaissance man who took all life and all things for their province.

"And here my ship rides having Anchor cast," he writes in his concluding poems of the book which he sent forth to find "a kinsman or a friend." He honestly thought and in fact knew "The Muses will weare blackes, when I am dead." Ironically, his death went almost unnoticed, though his verses were recalled in oral tradition for many years before the recovery of his work by modern scholarship—a most appropriate tribute to the man who gives such a vivid picture of the folk and their wassails, harvests, wakes, and loves.

To his Book's end this last line he'd
 have plac't,
*Jocund his Muse was; but his Life was
 chast.*

A HIGH WIND RISING

Type of work: Novel

Author: Elsie Singmaster (Mrs. E. S. Lewars, 1879- 1958)

Type of plot: Historical chronicle

Time of plot: 1728-1755

Locale: Pennsylvania

First published: 1942

Principal characters:

ANNA SABILLA SCHANTZ, a pioneer matriarch

JOHANN SEBASTIAN SCHANTZ, her grandson

OTTILIA ZIMMER, a young German immigrant, loved by Sebastian

MARGARETTA, and

GERTRAUD, their twins

CONRAD WEISER, a famous interpreter and Indian agent

SHEKELLIMY, an Oneida chief, friend of Weiser

SKELET, a half-friendly, half-treacherous Delaware

Critique:

A High Wind Rising deals with a phase of American history which most writers have neglected. It is a story of the Pennsylvania settlements beyond the Schuylkill during the decisive years when French and English battled for control of the Ohio and Conrad Weiser helped to determine the fate of a continent by keeping the Six Nations loyal to their British allies. The writer brings the period dramatically to life in her characterizations of pioneers like Conrad Weiser and Sebastian Schantz, of frontier women like resourceful, devoted Anna Sabilla. Those people live with no self-conscious sense of national destiny, as do so many pioneers in lesser fiction. Their lives illustrate what must have been the daily life of the frontier, the hardships and dangers that they faced no more than a part of their everyday existence. Other figures great in Pennsylvania annals are more briefly viewed in this crowded canvas of people and events—Benjamin Franklin, James Logan, John Bertram, Henry Melchior Muhlenburg, Lewis Evans. The passing of time and the pressures of history shape the plot, but the story itself is as simple and realistic as homely family legend. The novel is an example of the historical chronicle at its best.

The Story:

In 1728, Conrad Weiser, white clan brother of the Mohawks, saw Owkwariowira—Young Bear—for the first time, a naked small boy daubed with clay and running wild in Chief Quagnant's village. Weiser, his quick eye seeing pale skin under the dirt and grease, bartered for the child and took him back to the German settlement at Schoharie. Young Bear was baptized Johann Sebastian, and found in Anna Eve, Conrad's wife, a second mother. The Weisers believed that Bastian was the grandson of Anna Sabilla Schantz, whose daughter Margaretta had followed an English trader into the forest.

Many of the Schoharie community were preparing to move to Pennsylvania, where there was rich land for thrifty, industrious German settlers. Anna Sabilla had already gone to her own cabin in a clearing beside the Blue Mountains. Sturdy, resolute, she cared for Nicholas, her paralyzed brother, tended her garden, called all Indians thieves and rascals, but fed them when they begged at her door. For trader Israel Fitch she carved wooden puppets in exchange for salt, cloth, tools. Weiser took Bastian to her when he went to claim his own lands along the Tulpehocken.

Growing up, Bastian helped his grandmother with plantings and harvests. From

Skelet, a sickly, humpbacked Indian whom Anna Sabilla had nursed back to health, he learned the ways of animals and the deep woods. When old Nicholas died, Bastian moved into his room. Tall and strong for his age, he was the man of the family at fourteen.

The chiefs' road ran through the clearing, and along the trail Delawares and Iroquois traveled to and from the treaty councils in Philadelphia. Bastian knew them all—old Sassoanon of the Delawares, loyal Shekellimy, Weiser's friend, who ruled the Delawares for the Six Nations, Seneca, Oneida, and Mohawk spokesmen—and they remembered Owkwari-owira. Sharp-tongued Anna Sabilla grumbled when he talked with them in their own tongues, but she raised few objections when he went with Weiser and the chiefs to Philadelphia for the great council of 1736.

The city was finer than Bastian had ever imagined it. Whenever he could, he left the State House and wandered through the streets and along the waterfront. He saw a shipload of German immigrants and among them a black-haired girl whose parents had died at sea. Because she had no one to pay her passage, her eyes were like those of a hurt deer, and he gave all his money to a kindly couple who offered to look after her. Bastian heard only that her name was Ottilia before a runner from Weiser summoned him to the council. He went back to look for her later, but the immigrants had gone.

Anna Sabilla hinted that Anna Maria, Weiser's daughter, or the Heils' blonde Sibby would have him quickly enough, but Bastian remembered black hair and dark eyes. Tramping from clearing to clearing looking for her, he found some passengers from the ship who remembered that she had gone away with a family named Wilhelm. Again he went to Philadelphia for a treaty council. There Weiser found the girl's name on a ship's list—Ottilia Zimmer. Bastian's search led him to John Bartram, the Quaker naturalist, along the Schuylkill, beyond the Blue

Mountains. Nowhere did he get word of Ottilia or the Wilhelms. Anna Maria Weiser became engaged to marry Henry Melchior Muhlenburg, a young pastor. Anna Sabilla shook her head over Bastian; in her old age she wanted the comfort of another woman and children in the cabin.

The chiefs of the Six Nations and delegates from Pennsylvania, Maryland, and Virginia met in Lancaster in 1744. Weiser was there because he was needed to hold the Long House in friendly alliance, Bastian because, as the years passed, Weiser counted greatly on his help. The weather was hot, the noise deafening. Weiser and Bastian went to a small inn to escape feasting Indians. The waitress had black hair and dark eyes. She was Ottilia, and she rode home with Bastian when the conference ended. Hump-backed Skelet ran ahead to tell Anna Sabilla that Bastian had found his squaw.

Settlers were moving beyond the Susquehanna. While Delawares and Shewaneese signed treaties with the French, Weiser worked to keep the Long House neutral. Bastian went with him to Logstown on the Ohio, where Tanacharison and Scarouady promised to keep their tribes friendly toward the English. As Bastian rode home, neighbors called to him to hurry. In the kitchen of the cabin Anna Sabilla rocked a cradle in which slept the newborn *zwillings*, Margaretta and Gertraud. At last, said Anna Sabilla, they were a real family.

But winds of violence blew from the west. Weiser gave presents at Augwick, at Carlisle, but his arguments, feasts, and gifts could not hold the Shewaneese and the Delawares, angry because their hunting grounds had been taken from them. General Braddock, marching to force the French from the Ohio, was ambushed. Fitch, the trader, brought word of burnings and killings beyond the mountains. Because Pennsylvania lay open to war parties of French and Indians, Bastian was glad when Fitch decided to stay; another man might be needed if Indians appeared

on the Tulpehocken.

Bastian had gone to help a sick neighbor when the raiders struck, burning the cabin and barn and leaving Fitch's body where it fell. Anna Sabilla, Ottilia, and the twins were gone. Pretending ferocity, Skelet had taken a small part of Ottilia's scalp and left her unconscious. Anna Sabilla and the twins he took with him to Kitanning, calling Anna Sabilla his squaw. She was indignant, but she realized that his claims kept her alive and the twins safe.

Reviving, Ottilia wandered through the woods for days in company with a small boy whose parents had been killed and scalped. At last, with other fugitives, she made her way to the Moravian settlement at Bethlehem. There Bastian found her on his journey back from Philadelphia, where he and other settlers had gone to demand the formation of militia units and forts to protect the frontier. Leaving Ottilia with the Weisers, he joined the garrison at Fort Henry, built where Anna Sabilla's cabin had once stood.

One night he and a friend captured a young Frenchman who carried the carved figure of a little girl, and Bastian, recognizing Anna Sabilla's work, concluded that she and the twins were still alive. He joined a raiding party marching on Kitanning, but Anna Sabilla and the little girls were not among the white prisoners freed in the attack.

Anna Sabilla and the twins were already on the way home. Knowing that Skelet was vain and greedy, she promised money if he would guide them back to the settlements. They set out, Skelet dreaming of the rum and finery he would buy with the old woman's gold. Then, worn out by hardships on the trail, he died on the ridge above her own clearing.

Suddenly Anna Sabilla smelled chimney smoke, heard voices. She ran, urging the girls before her. Safe within the stockade, and grateful, she declared that the old humpback had been a rascal but that he had been helpful. She intended to bury him among her people.

THE HILL OF DREAMS

Type of work: Novel

Author: Arthur Machen (1863-1947)

Type of plot: Impressionistic romance

Time of plot: Late nineteenth century

Locale: England

First published: 1907

Principal characters:

LUCIAN TAYLOR, a would-be author

THE REVEREND MR. TAYLOR, Lucian's father, a rural clergyman

ANNIE MORGAN, Lucian's sweetheart

Critique:

This novel by Arthur Machen, in part an autobiography, received little notice when it was published. During the 1920's, after Machen's books had won him a reputation, this novel also came in for a share of attention and popularity. Machen himself said, in the introduction to a later edition of the book, that he had begun it as proof to the world and to himself that he was indeed a man of letters and that, even more important, he had thrown off the style of Robert Louis Stevenson, whom he had been accused of imitating, and had found a style of his own to express his ideas. He also related that the writing of the novel was imbedded in the work itself: that many of the trials and weird experiences which have been put into the life of the fictional Lucian Taylor were, in reality, the experiences of Machen himself as he wrote the novel. This novel will probably never be a popular one, for it is a somewhat difficult study of a highly introverted character, a man who, while searching for a way to express life, lost both himself and the power to understand humanity. Although such studies are too intense and yet too nebulous to appeal to a widely diversified body of readers, the book is likely to stand as a notable example of its type.

The Story:

Lucian Taylor, son of an Anglican rector in a rural parish, was an extraordinary lad, even before he went to school.

He was both studious and reflective, so much so that he was not accepted readily by the boys of the neighborhood. When Lucian went away to school he did very well in his studies, but he formed an acute dislike for athletics and for social life with his fellow students. In his studies he turned toward the less material, preferring to learn of the dim Celtic and Roman days of Britain, of medieval church history, and of works in magic.

In his fifteenth year Lucian returned to his home during the August holidays and found it quite changed. His mother had died during the previous year, and his father's fortunes had sunk lower and lower. As a result his father had become exceedingly moody and Lucian spent much of his time away from the house. His habit was to wander through the rolling countryside by himself.

One bright summer afternoon he climbed up a steep hillside to the site of an old Roman fort. The site was at some distance from any human habitation, and Lucian felt quite alone. Because of the heat, he had an impulse to strip off his sweaty clothing and take a nap. He did, only to be awakened by someone kissing him. By the time he had fully regained his senses, the unknown person had disappeared. Lucian was not sure whether some supernatural being or Annie Morgan, daughter of a local farmer, had awakened him thus.

Soon afterward Lucian went back to

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school. At last the rector told his son that he could no longer afford to send him to school and that matriculation at Oxford was out of the question. Lucian was disappointed, but he settled down to studying in his father's library or wandering about the countryside in solitary fashion, as he had done during his vacations from school.

As the elder Taylor's fortunes had declined, his popularity in the parish had diminished. Lucian's own reputation had never been high, and his failure to take a job in some respectable business establishment turned the local gentry against him. Everyone felt that his studies and his attempts to write were foolish, since they brought in no money. Nor could the people understand Lucian's failure to maintain their standards of respectability in dress and deportment.

Lucian felt, however, that he could stand beyond such criticism of his habits, but his self-respect suffered a blow when he tried to sell some of his writings. Publishers, refusing to accept his work, pointed out to him that what they wanted was sentimental fiction of a stereotyped kind. Lucian, not wishing to cheapen himself or his literary efforts, refused to turn out popular fiction of the type desired. He felt that he had to express himself in a graver kind of literature.

Lucian's social and intellectual loneliness preyed upon him, plunging him at times into the deepest despair. One afternoon, while sunk in a mood of depression, he went out for a long walk. By dusk he was far from home, or so he thought, and in the midst of a wood. Finally fighting his way clear of the dense brush, Lucian blundered onto a path and there met Annie Morgan. She sensed his mood and fell in with it. Both of them announced their love and pledged one another. Lucian went home feeling better than he had in months.

As the days passed Lucian fell into the habit of putting himself in a world apart, a world of the past, when Rome held Britain as a distant province. He dreamed

that the modern town of Caermaen, near which was his father's rectory, was once again the Roman settlement it had been centuries before. Lucian called his land of make-believe Avallaunius and spent most of his time there, peopling it with men and women, buildings and customs, that he had learned of through his exhaustive studies of Roman times in Britain. He went wandering through the modern town, imagining that the people he met and the scenes before his eyes were those of ancient times. Even Annie Morgan's announcement that she was going away made little impression upon him, for he felt that she had accomplished her mission in his life by showing him how to escape into a better world.

People wondered at the strange behavior of the young man; even his father, not given to noticing anything, became worried because Lucian ate little and grew thin. People who knew him only by sight suspected him of being a drunkard because of his odd behavior and absent-mindedness.

But at last Lucian escaped physically from Caermaen; he received notice that a distant cousin who had lived on the Isle of Wight had died and left him two thousand pounds. He immediately gave five hundred pounds to his father and invested the remainder for himself. With the assurance of a small, regular income, Lucian left Caermaen behind and went to London. There he felt he could escape from the moodiness which had held him prisoner in the country. He also hoped that the different mental atmosphere would prove helpful to him in his attempts at writing.

Upon his arrival in the city Lucian found himself a single room in a private home. He soon settled down to a regular existence, writing late each night, sleeping late in the morning, reading over his work of the night before, and walking, in the afternoons. His meals were sketchy, for he was forced to live on as little as fifteen shillings a week. But the regular schedule was not to hold for long. His

inspiration was not a regular thing, and Lucian felt that he had to make his writings perfection itself. He threw away as much as he wrote. Disappointment over his efforts soon began to drive him into worse moods than he had known before.

Having been impressed as a boy by the work of De Quincey in *Confessions of an English Opium Eater*, Lucian turned to that drug for solace and inspiration. After he began taking drugs, he knew little that was going on in the world about him. He spent much of his time lying quietly in his room and reliving the past in visions. Once he had a real inspiration to write; his story about an amber goddess

was the product of true imagination. But publication of the story did little to generate ambition and the will to create; he was too far gone in his addiction to opium.

A heavy snow and a severe wave of cold struck London and southern England, but the weather made little impression on him; he might just as well have been living in a ghost city. Then one night he took too much opium. His landlady, not hearing him stir for many hours, looked into his room and found him dead at his desk, his writings spread about him. Even she felt little sorrow for him, although he had made over his small fortune to her.

HILLINGDON HALL

Type of work: Novel

Author: Robert Smith Surtees (1803-1864)

Type of plot: Comic romance

Time of plot: Nineteenth century

Locale: England

First published: 1845

Principal characters:

JOHN JORROCKS, a wealthy cockney grocer and sportsman

MRS. JORROCKS, his shrewish wife

EMMA FLATHER, a country girl

MRS. FLATHER, her mother

THE DUKE OF DONKEYTON, Jorrocks' neighbor

THE MARQUIS OF BRAY, his son

Critique:

Hillingdon Hall, Or, The Cockney Squire is the final novel of the Jorrocks series. Here the emphasis is on country life and its charms and oddities. John Jorrocks, a London grocer turned sporting country proprietor and agriculturist, is less a clown than he was in previous volumes, although he does meet with many undignified adventures; and the whole tone of the book is more sympathetic than picaresque. There is some good satire in the electioneering scenes and in Emma Flather's attempts to get a husband, and some current farming fads come in for good-natured ridicule. *Hillingdon Hall* is one of the better constructed works in the series, and the cockney speech, as in all of Surtees' work, is accurately represented.

The Story:

Hillingdon Hall was a charming example of the old-style manor house with its many haphazard additions and types of architecture. It was set in a pretty village and the nearby river added to its attractions. Mr. Westbury, the former owner, had been an old-fashioned gentleman of talent and learning who spent his whole time in the country. Since he was a kind of patriarch for the district, the village wondered after his death who would be the new owner of the hall.

When the carriage drew up at the door, curious eyes were fastened on the

new arrivals. The chaise was covered with dust. A package of apple trees lay on the roof, the coach boy clutched a huge geranium, and flowers and plants of all kinds were sticking out of the windows. A huge, fat man with roses in his back pocket got out, followed by his wife in stiff brocade. John Jorrocks, the new owner, had arrived.

Mrs. Flather announced the news to her blooming daughter Emma. The two ladies thought it would be only neighborly for them to call right away, especially since there might be a son in the family. Emma at the time had an understanding with James Blake, who had the living at Hillingdon, but she was always on the alert for a better match. Mrs. Trotter, who was, if anything, quicker at gossip than Mrs. Flather, brought the news that Jorrocks was old and married and had no children.

Jorrocks tried hard to be a good gentleman farmer. He visited his tenants faithfully but found them a poor lot. They could scarcely understand his cockney accent and they were full of complaints; besides, they knew much more than he did about farming. Mrs. Jorrocks got on better at first with her country folk. Traditionally the lady of Hillingdon Hall was the patroness of the local school. When she visited the establishment, she was appalled at the drab uniforms worn by the girls. Forthwith she

had a friend in London, an actress, design new costumes in the Swiss mode. These she forced on the protesting girls. Unfortunately, when she had a new sign put up at the school the spelling was bad; it announced to the world that the institution was "founder'd" by Julia Jorrocks.

One memorable day a magnificent coach drove up and an impressive footman left a card from the Duke of Donkeyton. The duke fancied himself as a politician. Thinking that Jorrocks might become a person of standing, and feeling sure that he must be a Whig, the duke wanted to make certain of his allegiance. The Jorrockses were still more astounded to receive an invitation to dine and stay the night at Donkeyton. Although much puzzled by the initials R. S. V. P., Jorrocks wrote a formal acceptance. Mrs. Flather and Emma were also invited, but characteristically they were thinking of the duke's son, the Marquis of Bray, as a possible suitor for Emma.

On the way to Donkeyton, Jorrocks contrived to get in the same carriage with Mrs. Flather and squeezed that poor lady and stole a kiss or two. He continued his boisterous tactics at the castle. The duke was much impressed by Jorrocks' appetite for food and drink. After dinner he made the mistake of trying to keep up with Jorrocks in drinking toasts; consequently, he had to retire early and was unable to appear in time for breakfast.

The elegant and effeminate Marquis of Bray was quite taken with Emma. He fell in with a scheme that Jorrocks and the duke had for founding an agricultural society with Bray as president and Jorrocks as vice-president. He readily agreed to come to an organizational meeting, since there he would see Emma again.

The meeting was a great success. Bray was horrified at the amount of food put away by Jorrocks and his farmers, but he did his best to keep up appearances. Jorrocks' speech sounded good, although

some of the farmers did not follow him very well. He advocated the growing of pineapples and the making of drain tile with sugar as the principal ingredient. Bray topped off the occasion by a speech lauding the ancient Romans. Afterward he was able to visit Emma and capture that girl's willing heart.

For some time Jorrocks had had as estate manager a jack-of-all-trades named Joshua Sneakington—Sneak for short. After he had arranged for fees and bribes to add to his income, Sneak thought himself well off. One morning, however, Jorrocks rose very early and decided to make a tour of inspection. In a secluded spot he came upon Sneak netting pheasants. Furious at the trickery, he had Sneak sent to jail. His new manager was a doughty North Countryman, James Pigg, who had been with Jorrocks at Handley Cross.

The duke showed favor to Jorrocks by giving him a prize bull, which won a ribbon at a fair, and by appointing him magistrate. Bray came again to visit, mostly to see Emma, but Jorrocks dragged him off to a rough farmers' masquerade. Bray, who was a slender youth, made the mistake of dressing as a woman. A loutish farmer who would not be put off tried to kiss him. The boisterous treatment startled Bray so much that he wandered off in the night and got lost. He came upon a sleeping household and, after awaking the inhabitants, found he had blundered on the Flather's house. After staying the night with the family, he had a chance to flirt with Emma at breakfast.

After that adventure Emma and her mother confidently expected an offer from Donkeyton. When no word came, the desperate Mrs. Flather herself went to the castle. The duchess was amused at the idea of her son's marriage with a commoner, but the duke was incensed; he knew that Bray had conducted himself properly, for he had read Chesterfield. The son had no voice in the matter at all. Later Emma and her mother had

to admit he had never made an outright profession of love.

The member of Parliament from the district died. The duke immediately sent out a bid for Bray to fill the vacancy, and no opposition was expected. The Anti-Corn-Law League wrote several times to Bray asking his stand on repeal of the grain tariff, but Bray knew nothing of the matter and did not reply. Thereupon the League put up its own candidate, Bill Bowker, a grifting friend of Jorrocks. To avoid a campaign, the duke bought off Bowker for a thousand pounds and endorsed the proposals of the League.

It was a shocking thing for the duke to advocate removal of tariffs on grain. When next the farmers tried to sell their produce at market, they found that prices

had tumbled. In their anger they put forth the willing Jorrocks as their candidate. The duke was hurt that a man to whom he had given a bull and whom he had elevated to a magistracy should run against his son, but Jorrocks was obdurate. At the hustings, although the Marquis of Bray won, Jorrocks' supporters demanded a poll.

The farmers all worked to get every eligible voter to vote. Pigg was a little tricky because he persuaded the Quakers to vote for Jorrocks on the grounds that his candidate was a teetotaler. When the votes were counted, Jorrocks won by a margin of two. Elated at beating a marquis, and glad to go back to London, Jorrocks left Pigg in charge of Hillingdon Hall and went on to bigger things.

HIPPOLYTUS

Type of work: Drama

Author: Euripides (480-406 B.C.)

Type of plot: Classical tragedy

Time of plot: Remote antiquity

Locale: Troezen in Argolis

First presented: 428 B.C.

Principal characters:

THESEUS, King of Athens

HIPPOLYTUS, son of Theseus and Hippolyta, Queen of the Amazons

PHAEDRA, wife of Theseus

APHRODITE, goddess of physical love

ARTEMIS, goddess of spiritual love

Critique:

The *Hippolytus* is probably one of the most provocative of Greek tragedies, and Phaedra, despite her comparatively brief appearance in the play, is one of the most pitiful of tragic heroines. Hippolytus himself is an insufferable prig; but because Phaedra and Theseus are victims of relentless fate our sympathies go out to them. It has been said that this play is Euripides' dramatic treatment of the conflict in the human between physical and spiritual love, although this theory may attribute too much importance to the traditional rivalry between Aphrodite and Artemis in Greek mythology. Racine treated this story in the baroque manner in his *Phèdre*.

The Story:

Aphrodite, goddess of physical love, became angry because Hippolytus, offspring of an illicit union between Theseus and Hippolyta, Queen of the Amazons, alone among the citizens of Troezen refused to do her homage. Instead, the youth, tutored by holy Pittheus, honored Artemis, goddess of the chase and of spiritual love. To punish him for his disdain of love and marriage, Aphrodite, jealous of Artemis and incensed at his neglect of her altars, vowed revenge: she would reveal to Theseus the love his wife, Phaedra, had for her stepson.

Some time before, Hippolytus had gone to the country of Pandion to be initiated into the holy mysteries. There Phaedra, seeing him, had fallen in love with the handsome youth, and because her heart

was filled with longing she had dedicated a temple to the Cyprian goddess. Poseidon, ruler of the sea, had once promised Theseus that three of his prayers to the sea god should be answered. Through that promise Aphrodite planned to accomplish her revenge.

Now it happened that Theseus had killed a kinsman, and as punishment for his crime he had been exiled for a year in Troezen. There Phaedra, who had accompanied her husband when he left Athens, was unhappy in her secret love for the young huntsman.

Hippolytus, returning from the chase, paid his respects with song and garlands before the altar of Artemis. Reminded by a servant that an image of Aphrodite stood nearby, he answered impatiently that he acknowledged the power of the Cyprian goddess, but from afar. Dedicated to chastity, he had no desire to become her devotee. The attendant, after Hippolytus had left the shrine, asked Aphrodite to indulge the young man's foolish pride.

Phaedra, meanwhile, moped in her hopeless passion for the young prince, so much so that her servants expressed deep concern over her illness and wondered what strange malady affected her. A nurse, alarmed at Phaedra's restiveness and petulance, was the most concerned of all. When her mistress expressed a desire to hunt wild beasts in the hills and to gallop horses on the sands, the nurse decided that Phaedra was light-headed because she had not eaten food for three days.

At last the nurse swore by the Amazon queen who had borne Theseus a son that Phaedra would be a traitor to her own children if she let herself sicken and die. At the mention of Hippolytus' name Phaedra started; then she moaned pitifully. Thinking how horrible it was that she had been stricken with love for her husband's son, she bewailed the unnatural passions of her Cretan house. At the nurse's urging she finally confessed her true feelings for her stepson. The nurse, frightened at the thought of the consequences possible because of that sinful passion, was horrified. The attendants mourned at what the future seemed to hold for all concerned. Phaedra told them that she was determined to take her own life in order to preserve her virtue and to save Theseus from shame.

But the nurse, having reconsidered, advised her mistress to let matters take a natural course; she would offend Aphrodite if she were to resist her love for Hippolytus. Phaedra was quite scandalized, however, when the nurse suggested that she even see Hippolytus. The nurse said that she had a love charm that would end Phaedra's malady. As it turned out, the potion was ineffectual without a word from Hippolytus' mouth or an item of his clothing or personal belongings.

Phaedra's attendants melodically invoked Aphrodite not to look askance upon them in their concern for their mistress.

The nurse, eager to aid the lovesick woman, went to Hippolytus and told him of Phaedra's love. The young huntsman, shocked, rebuked the nurse for a bawd and expressed his dislike for all mortal woman-kind. Phaedra, having overheard her stepson's angry reproaches and his condemnation of all women, feared that her secret would be revealed. To make Hippolytus suffer remorse for her death, she hanged herself.

Theseus, who had been away on a journey, returned to discover that Phaedra had taken her life. Grief-stricken, he became enraged when he read a letter clenched in his dead wife's hand. In it she wrote

that Hippolytus had caused her death by his attempts to ravish her. Wild with sorrow and rage, Theseus called upon Poseidon to grant the first of his requests: he asked the god to destroy Hippolytus that very day. His attendants, shocked, implored him to be calm, to consider the welfare of his house, and to withdraw his request.

Hippolytus, returning at that moment, encountered his father and was mystified by the passionate words of Theseus. Standing over the body of his dead wife, the king reviled his bastard son and showed him the letter Phaedra had written. Hippolytus, proudly defending his innocence, said that he had never looked with carnal desire upon any woman. Theseus, refusing to believe his son's protestations, banished the young man from his sight. Hippolytus departed, still insisting to his friends that he was the purest of mortals.

Going down to the seashore, Hippolytus entered his chariot after invoking Zeus to strike him dead if he had sinned. As he drove along the strand, on the road leading to Argos, an enormous wave rose out of the sea and from the whirling waters emerged a savage, monstrous bull whose bellowing echoed along the shore. The horses drawing Hippolytus' chariot panicked and ran away, the bull in pursuit. Suddenly one of the chariot wheels struck a rock and the car overturned. Hippolytus, dragged across the rocks, was mortally injured.

Theseus, learning with indifference that his son still lived, consented to have him brought back to the palace. While he waited, Artemis appeared and told him of his son's innocence and of Phaedra's guilty passion for Hippolytus. Aphrodite, she declared, had contrived the young hunter's death to satisfy her anger at his neglect of her shrines.

Hippolytus, his body maimed and broken, was carried on a litter into his father's presence. Still maintaining his innocence, he moaned with shameless self-pity and lamented that one so pure and

chaste should meet death because of his frightened horses. They were, he said, the principal means by which he had always honored Artemis, goddess of the hunt. When she told him that Aphrodite had caused his death, he declared that he, his father, and Artemis were all victims of the Cyprian's evil designs.

Knowing the truth at last, Hippolytus, humbled, took pity on broken-hearted Theseus and forgave his father for his misunderstanding and rage. Theseus, arising from the side of the dead prince, miserably faced the prospect of living on after causing the destruction of his innocent, beloved son.

HISTORIA CALAMITUM

Type of work: Autobiography

Author: Pierre Abélard (1079-1142)

Time: 1079-c.1132

Locale: Paris, Melun, Laon, and St. Gildas, France

First transcribed: c. 1132

Principal personages:

PIERRE ABÉLARD, philosopher, theologian, churchman

FULBERT, Canon of Notre Dame

HÉLOÏSE, Canon Fulbert's niece

WILLIAM OF CHAMPEAUX, Abélard's teacher, a philosopher

ANSELM OF LAON, a teacher

BERNARD OF CLAIRVAUX, Abbot of Clairvaux

Abélard's *History of My Calamity* is an account of the romantic and intellectual misfortunes of one of the significant philosophers of the Middle Ages. As a moderate realist Abélard upheld the Aristotelian idea that names of characteristics do not name independently real universals but merely call attention to certain resemblances in things. This opinion made him a philosophical opponent of his teacher, William of Champeaux. Abélard's reliance on logic and dialectic together with his love of debate resulted in his antagonizing many churchmen, Bernard of Clairvaux in particular, and he was condemned for heresy. This misfortune took second place to the castration which he suffered as the result of having seduced Héloïse, niece of the Canon of Notre Dame. Abélard's story of his misfortunes is at the same time a personal statement from the Middle Ages and a timeless expression of human trials.

Pierre Abélard was born in the village of Pallet, about eight miles from Nantes. His father was a soldier who had studied letters, and through his influence Abélard acquired a passion for learning. In particular, he delighted in philosophy and in the logical exercise of disputation.

In Paris he studied under William of Champeaux, whom he irritated by besting him in a series of debates. Abélard set up a school of his own at Melun and, later, at Corbeil, near Paris, until he was

forced by illness to return to his native province for several years. When he returned to Paris, he resumed study with William of Champeaux, but once again Abélard's skill in overthrowing his master's philosophy of universals gained the enmity of that cleric. Consequently, Abélard reestablished his school at Melun and attracted many of William's students to his own school. Later, he moved closer to Paris, conducted his school on Mont Ste. Geneviève, and carried on a philosophical feud with William.

After the conversion of his parents to the monastic life, Abélard decided to study under Anselm of Laon, but he was disappointed to discover that Anselm's fame was more a result of custom than of intellect. Anselm had a great flow of words, but the words were all meaningless. Taunted by Anselm's admirers for his desultory attendance at the lectures, Abélard invited the students to hear his own exposition of the Scriptures. The presentation was so successful that, like William, Anselm began to persecute Abélard for surpassing him. When Anselm ordered Abélard to cease the work which was embarrassing him, Abélard returned to Paris.

In Paris he completed the glosses on Ezekiel which he had begun at Laon. As his philosophical fame grew and the numbers of his students increased, his pride and sensuality grew accordingly. At-

tracted by Héloïse, the young niece of a canon named Fulbert. Abélard determined to possess her. Having persuaded her uncle to take him in as a lodger, he agreed to become Héloïse's tutor and guide.

Abélard's objective was soon reached. Pretending to be engrossed in study, the lovers explored all the avenues of love, and Abélard gave less and less time to philosophy and to teaching. Instead of writing new lectures, he wrote love poetry which became famous among those who loved the delights of this world. Fulbert dismissed the rumors which came to him because he loved his niece and had faith in the continence of Abélard. The truth becoming finally apparent, even to Fulbert, the lovers were forced to part. Their separation brought them shame, but shame gave way to increased desire. When Héloïse discovered that she was pregnant, Abélard arranged to have her taken to his sister's house. There Héloïse gave birth to a son, Astrolabe.

Fulbert, nearly mad with grief, would have killed or injured Abélard had he not feared that Héloïse might suffer from the vengeance of her lover's family. Then Abélard begged the canon's forgiveness and declared his intention to marry Héloïse. Fulbert agreed to the offer and sealed their agreement with a kiss.

When Abélard told Héloïse of his intention, she objected strenuously, arguing that it would be a loss to the Church and to philosophy if he were to disgrace himself by marrying a girl he had seduced. Furthermore, she argued, if he were to marry he would be going against the advice of the most eminent philosophers, who argued that no one could devote himself to philosophy while compelled to listen to the disturbances of family life. Finally she referred to the examples provided by those who undertook the monastic life in order to serve God.

Abélard refusing to be convinced, he and Héloïse were married secretly in

Paris, the ceremony witnessed by her uncle and a few friends. When Héloïse criticized her uncle for telling the secret of her marriage, Fulbert punished her. Abélard, hearing of the punishment, sent Héloïse to a convent at Argenteuil. This act so angered the canon that he and his kinsmen arranged to have Abélard castrated. Two of those who perpetrated this shameful deed were later apprehended and, as punishment, blinded and also castrated.

Abélard suffered not so much from the physical injury as from the grief of the clerics and scholars of Paris. Héloïse took the vows of a religious life at the convent of Argenteuil, and Abélard became a monk at the abbey of St. Denis. There, deplored the scandalous life of the abbot and other monks, he lured their students from them by teaching secular philosophy as well as theology.

Abélard's rivals at the abbey, through the coöperation of Alberic and Lotulphe, apologists for Anselm, arranged to have him called before an ecclesiastical council at Soissons for writing a tract containing what they regarded as heretical views concerning the unity and trinity of God. Although no case against the book could be made, Abélard's enemies convinced the council that the book should be ordered burned. This decision was carried out and Abélard was sent to the abbey of St. Médard as punishment. After a short period of time, however, all who had been involved in punishing Abélard put the blame on others: Abélard was allowed to return to the abbey of St. Denis.

When the envy of the monks of St. Denis prompted more ecclesiastical quarrels, Abélard secured permission to build an oratory at Troyes. This he named the Paraclete, dedicating the church to the Holy Spirit.

Abélard was then called to be abbot of St. Gildas at Ruits, but his suffering continued because of the undisciplined and immoral behavior of the monks.

When the abbot of St. Denis expelled

the nuns from the abbey of Argenteuil, where Héloïse served, Abélard arranged to have her and some of her deposed companions take charge of the Paraclete. In this manner he secured Héloïse's happiness. Rumors began to spread that Abélard was acting in her behalf because he was moved by lust, but he defended himself by arguing that the damage done to his person made any base act impossible. Furthermore, he regarded it as his duty to supervise the nuns, and he pointed out passages in scripture in sup-

port of his action.

Abélard was constantly threatened by the monks of his abbey, who attempted to poison him and to have him murdered by bandits. Only by exercising great care and by excommunicating the most wicked among the brothers was Abélard able to survive. He wrote the letter giving an account of his misfortunes in order to show how much suffering is possible for one who serves God and to argue that, despite suffering, all persons should trust in God's providence.

THE HISTORY OF COLONEL JACQUE

Type of work: Novel

Author: Daniel Defoe (1660-1731)

Type of plot: Picaresque adventure

Time of plot: Late seventeenth century

Locale: England, France, Virginia

First published: 1722

Principal characters:

COLONEL JACQUE, commonly called Jack, a waif

CAPTAIN JACK, his foster brother

MAJOR JACK, another foster brother

WILL, a pickpocket

COLONEL JACQUE's FOUR WIVES

Critique:

Although in our day Daniel Defoe is remembered chiefly for *Robinson Crusoe*, in its own time *Colonel Jacque* attained great popularity. Defoe declared that his twofold purpose was to show the ruination of youth through lack of proper training and to prove that a misspent life may be redeemed by repentance. The novel opens on a theme similar to that of *Oliver Twist* but follows a line of development modeled after *Gil Blas*. Although a rogue, Colonel Jacque aspires to win back his good name, and in the end he succeeds. Defoe, in the fashion of his day, gave the novel a grandiose title: *The History and Remarkable life of the truly Honourable Colonel Jacque, vulgarly called Col. Jack, who was born a Gentleman, put 'Prentice to a Pick-pocket, flourished six and twenty years as a Thief, and was then Kidnapped to Virginia; came back a Merchant, was five times married to four Whores, went into the Wars, behaved bravely, got preferment, was made Colonel of a Regiment, came over and fled with the Chevalier, is still Abroad Completing a Life of Wonders, and resolves to die a General.* The end of the novel does not fulfill, however, the promise of the title.

The Story:

The illegitimate son of a gentleman and a lady, Colonel Jack, as he was later known, was early in his life given to his nurse to rear. There he was brought up

with her own son, Captain Jack, and another unwanted child, Major Jack. She treated the boys well, but she herself had little money and so they were forced to fend for themselves. When Colonel Jack was but ten years of age, the good woman died, leaving the three boys to beg their food. Lodging did not bother them; they slept in ash piles and doorways in the winter and on the ground in summer. Captain Jack soon turned to picking pockets for a living and was so successful that he took Colonel Jack into partnership. The two young rogues preyed on wealthy men who were careless of their money. One of the boys would take the money, extracting only a small note from the whole; then the other would return the rest to its rightful owner and collect a reward for its return. One of the men thus duped was so grateful to honest-seeming Colonel Jack that upon the return of his wallet he agreed to keep the reward money for the boy and pay him interest on it. Since Colonel Jack had no place to keep the stolen goods safely, he had asked the gentleman to do him that service. Later Colonel Jack took more stolen money to the same man for safe-keeping and received his note for the whole amount, to be paid only to Colonel Jack himself. In fairness let it be said that after the scamps had robbed a poor woman of all her savings, Colonel Jack was so ashamed that he later returned her money with interest.

Captain Jack, a real villain, was apprehended and taken to Newgate Prison. Colonel Jack then became a partner of a thief named Will, a really vicious rogue who plundered and robbed and at last killed. He also was caught and taken to Newgate to be hanged, a fate which Colonel Jack knew Will deserved but which made his heart sick and his own conscience a heavy burden.

Captain Jack escaped from prison. Colonel Jack being also in danger because of his deeds, the two journeyed to Scotland. They were almost caught many times, but on each occasion Captain Jack's foresight enabled them to elude capture. When they were ready to return to England, they took work on a ship bound for London, or so they thought. Since they were deserters from the army, which they had joined to save their skins, they could not afford to risk regular means of travel. But the two who had cheated so many were themselves duped. Instead of sailing for England, they found themselves on the high seas bound for America and servitude. Colonel Jack, knowing himself for a villain, accepted his fate calmly, but Captain Jack stormed against it. The defiant Captain Jack abused his master, escaped back to England, resumed his old ways, and some twenty years later was hanged.

In Virginia, Colonel Jack was the property of a good master who told him that after he had served five years he would be freed and given a small piece of land. Thus, if he were industrious and honest, he might benefit from his ill fate. Jack, respecting his master, worked diligently for him. Soon he was made an overseer, and his kind heart and keen mind were responsible for changing the Negro slaves from rebellious fiends to loyal workers. His master was so fond of Jack that he bought for him a small plantation nearby and lent him the money to supply it. He also arranged for Jack to secure his money left in keeping in London. The money was converted into goods for the plantation, goods which were lost at sea. The

master offered Jack his freedom before the five years were up, but Jack was loyal and continued to serve his master until that gentleman's death.

Jack's plantation prospered. The original two slaves given to him by his old master were increased by several more slaves and bonded white workers. Jack, always a kind master, won the loyalty of his workmen. Wanting to improve his education, for he could neither read nor write, he took one of his bonded men as a tutor and soon grew to admire him as he himself had been admired by his former master.

Resolving to return to England after an absence of almost twenty years, he tried to get his tutor to travel with him. When the man refused, Jack made him the overseer of his large plantations. It was some time before Jack arrived in his native land. He was first tossed about at sea, then captured by the French, and at last exchanged for a prisoner held by the English.

Soon Jack's heart was taken by a lady who lived nearby and they were married. But she proved unfaithful to him, as well as being a gambler and a spendthrift, and shortly after the birth of their child he left her. He first attacked her lover, however, and so had to flee for his life. Later, learning that she was to have another child, he divorced her and went to France. There he joined an Irish brigade and fought in France, Germany, and Italy. Captured, he was sent to Hungary and then to Italy, where he married the daughter of an innkeeper. Eventually he was allowed to go to Paris with his wife. There he recruited volunteers to fight against the English. Tiring of war, he returned to Paris unexpectedly, only to find that his second wife had also taken a lover. After almost killing the man, he fled to London and then to Canterbury, where he lived as a Frenchman with the English and as an Englishman with the French.

Still desiring a happy home life, he married again. His wife, at first beauti-

ful and virtuous, became a drunkard and finally killed herself. They had had three children. Wishing to provide for them, Jack married an older woman who had cared for them and whom they loved as a mother. But that good woman, after bearing him children, died from a fall, leaving him a widower once more. After smallpox took all but two of his children, he returned to Virginia. His daughter he left with her grandfather; the remaining son he took with him.

In Virginia he found his affairs in good order, the tutor having made a faithful overseer for twenty-four years. Several slaves and servants had been added to the plantations, and Jack found one of them to be his first wife. Since she had repented wholly of her sins, he married her again and lived happily with her for many years.

But he was not always to live in peace. Several captive servants who knew of his part in the rebellion, when he had served with the Irish brigade, were brought to neighboring plantations. His part in the rebellion becoming known, he had to

leave Virginia until he could secure a pardon from the king. He and his wife went to Antigua, from which she later returned to Virginia to await the news of her husband's pardon. Pardon, he was on his way home when he was captured by the Spanish. After many long months as a hostage he was released, having turned the experience into profit by trading with some of his captors. He continued the trade, which was illegal in the eyes of the Spanish government, and made thousands of pounds. He was often in danger during his voyages, even taken, but each time he turned the situation to his own advantage.

At last he left danger behind, returned to England, and sent for his beloved wife. There they remained, leaving the Virginia plantations in the hands of the faithful tutor. In his old age Colonel Jack spent many hours contemplating the goodness of the God he had formerly ignored. He believed that his story was one to make others repent of their sins and mend their broken ways.

THE HISTORY OF ENGLAND

Type of work: History

Author: Thomas Babington Macaulay (1800-1859)

Time: 56 B.C.-A.D. 1702

Locale: England

First published: Books I and II, 1848; III and IV, 1855; V, unfinished, 1861

Principal personages:

CHARLES II

JAMES II

WILLIAM III

MARY, wife of William

JOHN CHURCHILL, Duke of Marlborough

WILLIAM PENN

Macaulay knew little about English history before the seventeenth century. He knew almost nothing about foreign history. He was not interested in art, science, philosophy, or religion. As a Whig, he had no sympathy with the Tories and little understanding of James II. He overlooked many of the authoritative books covering the period about which he was writing. Therefore, in *The History of England from the Accession of James the Second* he is sometimes unfair to certain figures or mistaken in facts and interpretations. The result, however, is a vivid and eminently readable history with vivid pictures of the actors and the social and cultural background against which they performed.

Macaulay was a child prodigy who started writing early. Before he was eight, this future historian, poet, and essayist had completed an outline of history and a poem in three cantos modeled after the poetry of Scott. He went to Trinity College, Cambridge, intending to enter law. Before he passed his bar examinations in 1826, he had attracted attention by a critical essay on Milton, the first of many he contributed to the influential *Edinburgh Review*. Later his essays about the Indian question got him an appointment on a commission to India.

While still in India, he wrote in his diary his intention to compile a five-volume history, the first part to cover the thirty years from the revolution of 1688 to the beginning of Walpole's adminis-

tration. It would end with the death of George IV and achieve unity by covering "the Revolution that brought the crown into harmony with the Parliament and the Revolution which brought the Parliament into harmony with the nation." Further planning convinced him of the need to precede his account of the revolution by the story of the reign of James II.

When he returned to England, he had barely begun his project before he was named Secretary of War, a post which gave him no time for literary work until the elections of 1841 turned him out of office and into his study. He progressed slowly on his history until the return of his party to power in 1846, when he was appointed Paymaster General. In spite of public demands on his time the first two volumes of *The History of England from the Accession of James the Second* appeared in November, 1848.

The ten chapters begin with an account of Roman times and bring the story of England down to the crowning of William and Mary on February 13, 1689. Diary entries reveal Macaulay's worry about how to begin. He had to start somewhere and so, in the first paragraph, he bravely announced his purpose to "offer a slight sketch of my country from the earliest times." Romans, Saxons, and Danes move through the first chapter, bringing the reader up to the general elections of 1660 and the return of Charles II to England. In the next chapter Macaulay followed the career of

Charles II until his death in 1685. At this point the historian was ready to begin his task in earnest. His announced purpose in the third chapter was to "give a description of the state in which England was at the time when the crown passed from Charles II to his brother, James."

First, Macaulay stressed the small population of the British Isles in 1685, perhaps five million, with half living in England. Then he discussed the revenue available. Excise taxes, taxes on chimneys, and the rest brought in hardly a fifth as much to the crown as France was collecting. Then follows a study of the army and the navy on which the money was largely spent. A discussion of agriculture and mineral wealth introduces the country gentlemen and the yeomanry, with a glance at the clergy. Next, the historian's attention fixes on the towns and their growth, following the expansion of trade and manufacturing, with special attention to London. Discussion of communication with London leads to a section on the postal system, inns, and highwaymen. A study of England's cultural status, both literary and scientific, precedes the final section on the terrible condition of the very poor.

The description of the death of Charles II, in Chapter IV, is a sample of Macaulay's style. The ten pages read like a historical novel, except that the historian has footnotes available for the details of the palace room, the visitors at the bedside, and such bits as the king's dying comment about winding the clock at his bedside. The surreptitious visit of the priest, John Huddleston, and the reaction of the crowd outside the palace bring vividness to the event.

The succession of James II to the throne is the theme of the other six chapters of the first two volumes. The new monarch lacked the political acumen and the general knowledge of the world possessed by Charles II; otherwise, he might not have been so easily duped by his

Jesuit adviser, for he did possess administrative ability, more, perhaps, than Macaulay grants him.

The exciting part of this section tells of James's following the invasion of England by William of Orange and of his capture by "rude fishermen of the Kentish coast," who mistook the royal party for Jesuits and the monarch for his hated adviser, Father Petre. Then came his flight to France, the Convention that formulated the Declaration of Rights, and the coronation of William and Mary. Because of this stirring material, excitingly told, thirteen thousand copies of the history were sold in four months.

Such success worried Macaulay. Attempting to make the other volumes dealing with William as colorful, he provided himself with a timetable: two book pages a day, two years to finish the first draft, and another year for revision and polishing. He felt the need for making every sentence clear and precise, for seeing that his paragraphs had continuity. Such labor took longer than he had planned. It was nearly seven years before he had the manuscript of Volumes III and IV ready for the printer. Their twelve chapters brought England's story to the end of the war with France in 1697. The public acceptance justified the time taken in its composition. Within two months 26,500 copies were sold, and his royalties amounted to twenty thousand pounds.

Macaulay's diary frequently voiced his desire for fame and immortality. "I think posterity will not let my book die," he wrote in 1838. In addition to the wealth it brought, the success of the work replaced the Tory view of English history, as voiced by Hume in his *History of England* (1754-1761), with the Victorian concept originated with Macaulay.

In the new volumes Macaulay showed himself kindly disposed toward Mary in her trying position between her Catholic father and her Protestant husband, who divided his attention between her and Elizabeth Villiers. But William of Orange

did love Mary. The last lines of Macaulay's history tell about "a small piece of black silk ribbon," found next to William's skin when his remains were being laid out. "The lords in waiting ordered it to be taken off. It contained a gold ring and a lock of the hair of Mary."

Macaulay admired William. The Dutch king had an enormous task, organizing England, reconquering Ireland, and subduing rebellious Scotland, all the while carrying on a war in France. Macaulay does seem to overestimate William's political genius, and his account of the king's yearning to return to Holland and leave England for Mary to rule is considered by some scholars an exaggeration of William's basic disillusionment with English life. With a rosy picture of the prosperity amid which William rode into London on Thanksgiving Day in November, 1697, and with the promise of a happier age, the volumes published during the writer's lifetime come to an end.

When Macaulay died he had completed only three chapters of the concluding volume, bringing the story up to the prorogation of Parliament, April 11, 1700. His sister, Lady Trevelyan, prepared this material for publication exactly as Macaulay had left it, with "no references verified, no authority sought for or examined," but she did include several fragments, among them six pages describing the death of William with which Macaulay had probably intended to conclude his work. She also compiled a fifty-page, double-column index of the five books.

In his presentation of his characters, Macaulay was often biased. As one who seemed never in doubt, who decided on one of two conflicting stories and frequently did not mention the existence of the other, he saw a man as good or bad. Historians have pointed out his failure to do justice to William Penn. Being a Whig, he used a more severe criterion toward Tories, as is evident in his discussions of James's relations with Catherine

Sedley, and William's with Elizabeth Villiers. What was lamentable in William was a crime in James, whom he portrayed as a libertine and black monster.

His villains are sometimes caricatures. The crafty Robert Ferguson and Titus Oates, whose perjury about the Popish Plot brought death to the innocent, are made physically hideous. In Chapter IV, Macaulay writes of Oates's "short neck, his forehead low as that of a baboon, his purple cheeks, and his monstrous length of chin . . ." and features "in which villainy seemed to be written by the hand of God." For Marlborough, even when he was plain John Churchill, Macaulay turned to lampoons for details, though he must have known they were biased. Perhaps his dislike was based on the unproved accusation that Marlborough had tried to overthrow William.

In a work of such magnitude, errors of fact and interpretation were bound to creep in, but even some that were pointed out to Macaulay during his lifetime remained uncorrected. In other cases, he did not have access to the journals and scholarly research now available. Another source of error arose from Macaulay's attitude toward everything outside the British Isles. Except for India, where he had lived for four years, he practically ignored the colonies. American history is brought in chiefly in connection with happenings in England. Captain Kidd and the piratical activities of New England and New York appear to explain the fate of an English ministry, while the Jamaica earthquake of 1692 serves only as one more reason for the unpopularity of William's reign.

Macaulay's style has also come in for some criticism. His efforts toward clearness lead at times to verbosity and his attempts to emphasize sometimes create a paragraph where a sentence would have served. But its basic flaw is that Macaulay thought as an orator. His history is more impressive when read aloud than when read silently; it is more rhetorical than literary.

But no book lacking in inherent worth can outlast its century, and *The History of England* remains a landmark of its kind. As long as people are moved by an

exciting story, interestingly told, they will continue to read Macaulay's history with both enjoyment and profit.

THE HISTORY OF MR. POLLY

Type of work: Novel

Author: H. G. Wells (1866-1946)

Type of plot: Comic romance

Time of plot: Early twentieth century

Locale: England

First published: 1909

Principal characters:

MR. POLLY, a shopkeeper
MIRIAM, his wife
THE PLUMP WOMAN
UNCLE JIM, her nephew

Critique:

A timeless comedy, as funny now as when it was first published in 1909, *The History of Mr. Polly* has strangely enough not been one of H. G. Wells' most popular novels. It is the story of a gentle man who rebels at last against the insults heaped upon him by the world and finds the peace of mind that few achieve. Wells' special genius here is in the quiet humor that startles even as it amuses. This is a highly original book, funny, moving, and pathetic.

The Story:

Mr. Polly sat on a stile and cursed. He cursed the world, his wife, and himself. For Mr. Polly was thirty-five and buried alive. He hated his slovenly wife, his fellow shopkeepers, and every other person in the world. His life, he felt, had been nothing but one frustration after another, from babyhood into his middle thirties.

Mr. Polly had been the usual adored baby, kissed and petted by his parents. His mother had died when he was seven. After the routine sketchy schooling of his class, he was apprenticed by his father to the owner of a draper's shop.

Mr. Polly was ill-suited to work in that shop or in any other. But he served out his apprenticeship and then began a progression from one shop to another, being unable to hold one position for very long. He hated the bleak life in

dreary dormitories. He hated being told to hustle when he wanted to dream beautiful dreams about adventure and romance. He spent most of his money and all his spare time on books which took him away from the humdrum of socks and neckties. He did not know what it was he really wanted, but to anyone who might have studied him the answer would have been simple. He wanted companions.

When his father died, Mr. Polly found himself in possession of several useless bits of bric-a-brac and three hundred and ninety-five pounds. It seemed at first that a whole new world was open to him with this new wealth. Various relatives had sensible suggestions for him, most of them centering on his opening a little shop. He put them off, for he wanted to spend his time in taking a holiday.

At his father's funeral, which was a proper one, Mr. Polly had met aunts and cousins he did not know existed. Three of his cousins, all female, began to set their caps for their rich relative, and before he was sure of what had happened, Mr. Polly found himself in possession of a wife, his cousin Miriam, and a draper's shop. For the next fifteen years Mr. Polly was a respectable though unhappy shopkeeper. He could get on with none of his neighbors, and before long he hated his slatternly wife as much as he hated

the other shopkeepers.

For these reasons Mr. Polly sat on the stile and cursed his luck. For the first time in fifteen years he found himself, in addition to his other troubles, unable to meet the forthcoming rent. As well as he could figure, he was in debt sixty or seventy pounds. He knew how Miriam would greet this news; it was just too much for him.

At that point a plan which had been forming in the back of his mind began to take shape. He would kill himself. Then the struggle would be over for him and Miriam would be provided for by his insurance. He would set fire to the shop, for the fire insurance, and before he burned up would cut his throat. Craftily he waited until a Sunday evening, when almost everyone was at church, and then carried out his plan. It worked so well that half the business area of the village burned down. But when Mr. Polly saw flames licking the leg of his trousers, he forgot all about cutting his throat and ran screaming down the street.

It was a beautiful fire, and because of it Mr. Polly was for the first time in his life a hero. He rescued a deaf old lady who lived on a top floor and for whose safety he felt responsible because he had started the fire. When the excitement was all over, it dawned on him that he had forgotten to cut his throat. He felt a little guilty.

But that one night of fighting back against the world changed Mr. Polly forever. Taking only twenty-one pounds for himself and leaving the rest for Miriam, he simply disappeared. Wandering through the country, he enjoyed life for the first time. He discovered the world, the beauties of nature, the casual friendship of passing acquaintances. It was wonderful.

After a month Mr. Polly arrived at a

little wayside inn run by a cheerful plump woman. They felt an instant closeness, and she offered him a job as handy man. His duties were endless and varied, but there was an unhurried peace about the plump woman and the inn that brought joy to the soul of Mr. Polly. There was, however, a black spot on the peace. The plump woman had a nephew, called Uncle Jim, who was a brute and a villain. He had run off all other males who had ever stopped there, and he beat his aunt and stole her money. She knew that he would return again when he was out of funds. Mr. Polly knew this was not his fight, but he had started fighting on the night of the fire and he would not stop now. Sometimes running when he should have been chasing, hiding when he should have been seeking his adversary, Mr. Polly nevertheless bested the scoundrel in two encounters. Then Uncle Jim disappeared again, taking Mr. Polly's clothing and leaving in his place an uneasy peace.

Uncle Jim did not appear again. After five years at the inn Mr. Polly began to think of Miriam and her sadness at losing her husband. Conscience-stricken, he returned to the village and there found that Miriam and her sisters had opened a tearoom, untidy but successful enough to provide their living. They thought him dead, a body wearing his clothing having been fished out of the river. Miriam, recognizing him in terror, began at once to fret about having to pay back his insurance money. She could have spared herself the worry, however; Mr. Polly had no desire to reappear. He told her to keep her mouth shut and no one would be the wiser.

Mr. Polly made his way back to the inn and the plump woman. With Uncle Jim gone for good, he knew at last a mellow, wonderful peace.

A HISTORY OF NEW YORK, BY DIEDRICH KNICKERBOCKER

Type of work: Humorous pseudo-history
Author: Washington Irving (1783-1859)
Time: 56 B.C. to 1664
Locale: New Amsterdam (New York)
First published: 1809

Principal personages:

HENDRICK HUDSON, the Dutch explorer
WOUTER VAN TWILLER, the first governor of New Amsterdam
WILHELMUS KIEFT, the second governor
PETER STUYVESANT, the last governor
GENERAL VON POFFENBURGH, Commander of Fort Casimir
JAN RISINGH, Governor of the Province of New Sweden

The fun of reading a parody is heightened by acquaintance with the material burlesqued. Although Washington Irving confessed, in the "Author's Apology" added to the edition of 1848, that his idea had been to parody Samuel L. Mitchell's *A Picture of New York* (1807), a knowledge of Mitchell's book is not necessary to the enjoyment of the Irving volume. The parody is only part of the humor of *A History of New York, by Diedrich Knickerbocker*, originally begun as a collaboration of Washington and his older brother Peter, and concluded by Washington alone. The original title was *A History of New York from the Beginning of the World to the End of the Dutch Dynasty*.

The book shows the interest of its twenty-five-year-old author in history, customs, and etymology, and the burlesquing of several literary styles reveals Irving as a literary critic. His notebook supplies the names of some of the authors parodied, names now largely forgotten.

While Irving was in the course of completing the book, his fiancée, Matilda Hoffman, died suddenly, and at first he was too stunned to continue his work. Later he returned to the manuscript as an anodyne for his grief, finished it quickly, and delivered it to his publisher. About the same time he conceived the idea of ascribing the authorship of his book to an imaginary and eccentric Dutchman. The hoax was elaborately contrived. First printed in the public press was a story

about the disappearance of a man named Diedrich Knickerbocker. A short time later an advertisement appeared, supposedly signed by the owner of the boarding house where Knickerbocker had lived, offering for sale "a very curious kind of written book," printed to reimburse the landlord for the old gentleman's unpaid rent.

On December 6, 1809, *A History of New York, by Diedrich Knickerbocker*, in seven parts and 130,000 words, was first offered for sale. Legends about its reception spread rapidly. A Dutch woman in Albany threatened to horsewhip the author for his slanderous account of an ancestor. A number of famous New York families were reported ready to sue the publisher. On the other hand, Walter Scott was reported with sore ribs from laughing at it.

The style wanders from playful to erudite. Evidence of Washington Irving's wide reading appears on almost every page, and voluminous footnotes clothe it with pseudo-scholarship. At first readers thought that these references were part of the humor; later scholars began tracing them to actual, though minor, Roman and Greek writers.

The author's pleasantries are apparent from the beginning. Book I, according to him, was "learned, sagacious, and nothing at all to the purpose," and he suggested that the idle reader skip it. More precisely, as Irving embarked on a study of cosmogony or creation of the world, he

advised the reader to "take fast hold of his skirt or take a short cut and wait for him at the beginning of some smoother chapter."

The first books contain more chatter than matter. It is waggish humor. Noah is mentioned in connection with travel by sea, in order to get the reader to America. In one place the author defends the killing of the Indians because, as the original inhabitants of America, they did not know European procedure to improve ground; therefore they did not use the talents that Providence had bestowed upon them; therefore they had proved careless stewards; therefore they had no right to the soil; and therefore there was Biblical authority for their extermination.

In Book II the author proceeds to the settlement of the Province of Nieuw Nederlandts. He confessed that his was the procedure of Flans von Dunderbottom, who took a running start of three miles to jump over a hill, and arrived at it out of breath. So he "sat down to blow and then walked over it at his leisure."

One source of humor lies in the derivation of names. The four explorers who passed through Hell Gate and reached the Island of Manna-hata ("The Island of Manna") were named Van Kortlandt (Lack-land), Van Zandt (Earth-born), Harden Broeck (Tough Breeches), and Ten Broeck (Ten Breeches or Thin Breeches). Irving usually refers to the governors by his translation of their names. Wouter Van Twiller becomes "Walter the Doubter," living up to his name by smoking his pipe and maintaining silence in every crisis. According to Irving, this man of wisdom, five feet six inches in height and six feet five inches in circumference, settled a suit between debtor and creditor by weighing the papers containing their claims, finding them equally weighty, and decreeing that the accounts were balanced. After he made the constable pay the fees, he had no further law trials.

His successor, Wilhelmus Kieft or

"William the Testy," defied the Yanokies ("Silent Men") from Mais-Tchusaeg and Connecticut by bombarding them with proclamations and by building a fortress, garrisoned by a lusty bugler, a flag pole, Quaker guns, and a windmill, to resist them. One of the amusing scenes in the book is the description of the Yankees marching to war at Oyster Bay, where they were defeated by the doughty burghers, who thereupon celebrated on oysters and wine. Later this governor disappeared; either he was lost in the smoke of his pipe or carried away like King Arthur. Peter Stuyvesant, "the Headstrong," then became the governor.

Stuyvesant is the favorite of Diedrich Knickerbocker; three volumes are devoted to him. It was he who built the Battery to hold off the Yankee invasion, though actually their own witch hunting diverted them from their proposed expedition. Then he declared war on Governor Risingh of the Colony of New Sweden, across the Delaware. By treachery Governor Risingh had captured Fort Casimir. (The earlier writer who supplied Irving's model for his flowery description of that campaign is unknown.) The Dutch fighters paused at noon to eat, and the author advised his readers to do the same. Then the battle was resumed, the only casualty being a flock of geese killed by a wild Swedish volley.

Stuyvesant had other troubles, first the Yankees from Connecticut and later the "roaring boys of Merryland"—King Charles II of England who gave New World territory to his brother, the Duke of York, and lent him a fleet to conquer it. Against the arrival of the British ships the Dutch "fortified themselves—with resolution" and burned everything in the colony of British origin. But their defense was futile. Melancholically the white-haired Knickerbocker narrates the end of his "beloved Island of Manna-hata" on August 27, 1664.

In the 1812 edition of his history Irving presents an additional account of his imaginary author and tells of his return

to New York, now a British colony, and his death. He was buried, "say the old records," in St. Mark's Cemetery beside his hero, Peter Stuyvesant.

In the revised 1848 edition Irving added an "apology" and an explanation. In setting down the amusing legends of New York, he declared, he had not intended offense to living descendants of any of the old families. His purpose had been to present the history of that remote

and almost forgotten age in the spirit of imaginative fancy and legend. This happy blending is his true contribution in his history, accepted by those who have never seen the book or heard of the original Harmen Knickerbocker, who came from Holland about 1674 and settled in Albany, as well as by those who have read with smiles and chuckles this playful but surprisingly accurate history of the Dutch in New Amsterdam.

HISTORY OF THE CONQUEST OF MEXICO

Type of work: History

Author: William Hickling Prescott (1796-1859)

Time: 1519-1525

Locale: Mexico

First published: 1843

Principal personages:

DON DIEGO VELÁSQUEZ, Governor of Cuba

HERNANDO CORTÉS, conqueror of Mexico

PEDRO DE ALVARADO, one of Cortés' lieutenants

MARINA, Cortés' Indian mistress

MONTEZUMA, Emperor of the Aztecs

GUATEMOZIN, Montezuma's nephew and successor

CACAMA, nephew of the emperor

PÁNFILO DE NARVÁEZ, Velásquez' lieutenant

Prescott's observations on Spanish efforts to convert the Aztecs betray his rather marked suspicion of the Catholic Church. His personal biases are less pronounced in other matters. Because Prescott deals with his narrative in dramatic terms and with an abundance of background material, particularly on the Aztec civilization, his *History of the Conquest of Mexico* has remained the classic account of the death of a civilization which in many ways rivaled ancient Egypt's.

The success of the Spanish conquest was aided by the Aztec legend of Quetzalcoatl, a benevolent god who, once having lived on earth and departed, was expected to return: tall, white-skinned, dark-bearded. When the first Spanish expeditionary party, led by Juan de Grijalva, made a preliminary exploration of the mainland, it encountered an unfriendly reception on landing. When the Aztecs happened to associate the Spaniards with the legend of Quetzalcoatl, however, they sent Grijalva away with rich gifts. As a result, Velásquez, Governor of Cuba, immediately organized a second expedition, to be led by Hernando Cortés.

Cortés' armada left Cuba on February 10, 1519, and landed on the island of Cozumel. At that time he acquired two valuable aides: a Spanish soldier named Aguilar, who had been taken captive by the natives of Cozumel during the

Grijalva expedition, to serve as an interpreter, and Marina, a girl from the mainland whose mother had sold her on Cozumel. Marina became not only an interpreter but Cortés' mistress.

When the Spaniards moved on to the mainland, landing on Good Friday at what is now Vera Cruz, they stepped ashore in a Mexico significantly disunited. Montezuma, Emperor of the Aztecs, was a good warrior and a just ruler, but he was also superstitious and a lover of pleasure, with numerous enemies. There was in addition to this political unrest a vague feeling among the people that the return of Quetzalcoatl was imminent: since the days of Columbus, there had been rumors of the Spaniards, and these rumors had somehow fused with the ancient legend. Dissension among the lesser kingdoms and tribes of Montezuma's empire and the revival of the Quetzalcoatl myth were of great value to the Spaniards in their invasion of Mexico.

Because he sensed mounting resistance to his leadership, Cortés established Vera Cruz as a civil colony rather than a military base; in this way he made the expedition responsible only to the crown, not to the governor of Cuba. Later, when Juan Díaz conspired to turn the expedition back to Cuba, Cortés ordered the destruction of his fleet. With only one small ship left, the men had little to think

about but the march forward.

Leaving some men behind to protect the coastal settlement, Cortés began his march toward the capital, Tenochtitlán, now Mexico City. While one of the original purposes of the expedition was the conversion of the Indians to Catholicism, the expedition, once under way, did not delay for missionary activities. Indeed, Father Olmedo, the expedition's priest, persuaded Cortés not to try to convert all of the heathen along the route.

The first pronounced resistance to the Spaniards took place among the Tlascalans, an agricultural people, but a nation of warriors as well. Two earlier battles with the Tlascalans were indecisive, but a third, fought on September 5, 1519, was in effect a victory for the Spaniards. The Tlascalan leader, Xicotencatl, continued, however, to threaten and to harass the invaders. Cortés forged ahead, his forces plundering as they went, and finally, with Xicotencatl reconciled to submission, the Spaniards arrived at Tlascala itself. In the meantime Montezuma continued in his policy of sending gifts but barring the Spaniards from Tenochtitlán.

At Cholula, Cortés learned through Marina that the natives were planning a conspiracy with Montezuma's help. Profiting from former enmity between the Cholulans and the Tlascalans, Cortés stationed Tlascalans around the city and proceeded to massacre the treacherous Cholulans.

Suspecting still further hostility, Cortés and his men moved on, passing between the mountains named Iztaccihuatl and Popocatepetl. No further resistance was forthcoming, and the expedition was shortly at a point where the fertile Valley of Mexico lay before them. Confounded by their advance and awed by their power, Montezuma at last sent his nephew Cacama with a message of welcome for the conquistadors. On November 8, 1519, Cortés and his men entered Tenochtitlán, a city built in the middle of a great lake, and Montezuma greeted

them with pomp and dignity. Although the Aztecs remained outwardly friendly, Cortés continued to be suspicious of his host because he had received reports from Vera Cruz of troubles instigated by the emperor. Quauhpopoca, governor of the coastal province, was burned for his part in the disturbances, and Montezuma, taken by surprise, was seized and removed to the fortified quarters occupied by the Spaniards. Although a hostage, Montezuma conducted the business of the country as usual.

In 1520, Montezuma formally announced his subservience to Spain; the nobles concurred, and the legend of Quetzalcoatl was revived among the people. Though conditions appeared to be stable, Cortés ordered the rebuilding of his fleet.

Cortés' relations with Velásquez had now deteriorated to such an extent that the governor outfitted a rival expedition under the leadership of Pánfilo de Narváez. Gonzalo de Sandoval, the governor appointed by Cortés at Villa Rica, maintained a close watch over Narváez' attempts to establish a settlement, but Cortés felt compelled to deal with Narváez personally. Leaving the capital in the care of an aide, Pedro de Alvarado, he marched to the coast with a detachment of troops and Indian allies.

With his band of only 226 men and five horses, Cortés surprised Narváez and took him prisoner. In Cortés' absence, revolt broke out in Tenochtitlán. Alvarado, plagued by constant fears of conspiracy, had slaughtered several hundred Aztec nobles during the festival of Huitzilopochtli, the Aztec god of war. Earlier, Cortés had allowed Montezuma's brother, Cuitlahua, to act as the imperial representative during Montezuma's captivity. Bitterly vengeful after the massacre, Cuitlahua led the Aztecs in a retaliatory uprising against the Spaniards.

With his own band reinforced by two thousand Tlascalans, Cortés returned hurriedly to the capital. During the first stages of hostilities following the return of Cortés, Montezuma attempted to in-

tercede and pacify the embattled Aztecs, but his people turned on him and he was fatally wounded. Broken and in despair, Montezuma died on June 30, 1520.

During the uprising the Aztecs had destroyed all bridges on causeways leading to the mainland, and the Spanish retreat from the city became chaotic, with heavy losses. On the plains of Otumba, however, the Spaniards and their Tlascalan allies managed to put the Aztecs to flight. The Spaniards retreated into Tlascalan territory, where they could feel safe once more. But the troops were restless after their harrowing retreat, and for a time there seemed to be some chance that the Tlascalans might join the Aztecs in common cause against the invaders. Fortunately, the Tlascalans remained friendly; in fact, their chief, before he died of smallpox, became a Christian—the first successfully converted heathen.

Guatemozin, Montezuma's nephew and successor, had sworn to drive the Spaniards from his country. As Cortés marched back toward the capital, however, he gathered from friendly tribes more Indian auxiliaries to lead against the Aztecs. Welcomed in Tezcoco by the new prince, Ixtlilxochitl, an enemy of Montezuma, Cortés' forces advanced for the final subjugation of the Aztec civilization.

More cohesive than Prescott's companion study on the conquest of Peru, *History of the Conquest of Mexico* is the author's most brilliant work. Though the book may lack profound philosophical insight, it is a vivid portrayal of a fascinating historical fact: the subjugation of a whole people by a mere handful of alien adventurers—cruel, daring intriguers who played upon the religious superstitions of their victims.

THE HISTORY OF THE DECLINE AND FALL OF THE ROMAN EMPIRE

Type of work: History

Author: Edward Gibbon (1737-1794)

Time: 180-1461

Locale: Italy, Persia, Germany, Constantinople, Greece, Africa, Arabia, Turkey

First published: 1776-1788

Gibbon's *The History of the Decline and Fall of the Roman Empire* is the definitive history of the Roman empire from the end of its golden age to its final political and physical disintegration. The massive character of the work, testifying to the years devoted to its composition by its scholar-author, is the first, but most superficial sign, of its greatness. The style—urbane, dramatic, polished—assures its eminent place in literature. Finally, as history, the work stands or falls on the accuracy and depth of its report of events covering more than twelve centuries; and in this respect *The Decline and Fall of the Roman Empire* continues to prevail as the most authoritative study on this theme ever written. Later scholars have challenged minor points or added to the material of the history, but Gibbon's work stands as the source of all that is most relevant in the story of Rome's declining years.

The account begins with a critical description of the age of the Antonines. Gibbon concentrates on the period from 96 to 180, a time which he describes as "a happy period," during the reigns of Nerva, Trajan, Hadrian, and the two Antonines. The first three chapters are prefatory to the body of the work; they establish the claim that Rome was then at the height of its glory as an Empire—it was strong, prosperous, active, with world-wide influence. After the death of Marcus Aurelius, and with the ascent of Commodus (180-192), the Empire began its long and gradual decline. The body of Gibbon's work is devoted to a careful recital of the events that followed.

Gibbon was more interested in recounting the principal events of the Empire's history than he was in analyzing events in an effort to account for the downfall

of Rome. But he did not entirely ignore the question of causes. At the close of his monumental history he reports four principal causes of Rome's decline and fall: "I. The injuries of time and nature. II. The hostile attacks of the barbarians and Christians. III. The use and abuse of the materials. And, IV. The domestic quarrels of the Romans."

It is customary for commentators on Gibbon to emphasize the reference to the opposing influences of Christianity and barbarism; and, in particular, some critics have been inclined to charge Gibbon with a lack of sympathetic understanding of the early Christian church. It is clear from Gibbon's narrative and summary statement, however, that the Christian contribution to the eventual downfall of Rome was only part of a complex of causes, and it seems unlikely that the Christian effort would have succeeded if the Roman Empire had not already been in decline.

In any case, it is not so much what Gibbon says as his way of saying it that has proved irritating. In the first place, Gibbon writes as if he were located in Rome; his view of events is from the Roman perspective, although it does not always exhibit a Roman bias. Secondly, his objectivity, when it is achieved, has been offensive to some who so cherish the Christian church that they cannot tolerate any discussion of its faults; it is as if such critics were demanding that Gibbon maintain historical impartiality about the Romans but not about the Christians.

When the *Decline and Fall* first appeared, the chapters on Christianity—Chapters XV and XVI—immediately became the objects of critical attack. Gibbon seems to have anticipated this

response, for he wrote, "The great law of impartiality too often obliges us to reveal the imperfections of the uninspired teachers and believers of the Gospel; and, to a careless observer, their faults may seem to cast a shade on the faith which they professed." Perhaps this word of caution would have pacified the critics had not Gibbon immediately brought into play his urbane sarcasm, so distasteful to the insistently pious: "The theologian may indulge the pleasing task of describing Religion as she descended from Heaven, arrayed in her native purity. A more melancholy duty is imposed on the historian. He must discover the inevitable mixture of error and corruption which she contracted in a long residence upon earth, among a weak and degenerate race of beings."

Obviously, there is no truly impartial judge. Gibbon's tone is acceptable, even proper, to those who share his skepticism; but to others more emotionally involved in the Christian faith Gibbon seems cynical to the point of gross distortion.

Gibbon asks how the Christian faith came to achieve its victory over Rome and the other religions of the world. He rejects as unsatisfactory an answer which attributes Christianity's force to the truth of its doctrine and the providence of God. Five causes of the rapid growth of the Christian church are then advanced: "I. The inflexible, and, if we may use the expression, the intolerant zeal of the Christians. . . . II. The doctrine of a future life. . . . III. The miraculous powers ascribed to the primitive church. IV. The pure and austere morals of the Christians. V. The union and discipline of the Christian republic, which gradually formed an independent and increasing state in the heart of the Roman empire."

In his comments on these five causes Gibbon discusses Jewish influences on the Christian faith and explains how the Roman religion had failed to be convincing in its mythology and doctrine of

a future life; but although he admits the persuasive power of the Christian use of the claim of immortality, he speaks with skeptical condescension of the efforts of philosophers to support the doctrine of a future life, and he is sarcastic when he mentions "the mysterious dispensations of Providence" which withheld the doctrine from the Jews only to give it to the Christians. When he speaks of the miracles, Gibbon leaves the impression that the pagans failed to be convinced because no such events actually took place. "The lame walked, the blind saw, the sick were healed, the dead were raised," he writes; but he adds that "the laws of Nature were frequently suspended for the benefit of the church."

Gibbon argues that the emperors were not as criminal in their treatments of the Christians as some Christian apologists have argued. He maintains that the Romans acted only with caution and reluctance after a considerable amount of time and provocation, and that they were moderate in their use of punishments. He offers evidence in support of his claim that the stories of martyrdom were often exaggerated or wholly false, and that in many cases the Christians sought martyrdom by provoking the Romans to violence. Gibbon concludes by casting doubt on the numbers of those punished by death, and he insists that the Christians have inflicted more punishments on one another than they received from the Romans.

Discussion of Gibbon's chapters on Christianity sometimes tends to turn attention away from the historian's virtues: the inclusiveness of his survey, the liveliness of his account, and his careful documentation of historical claims. Gibbon did not pretend that he was without moral bias, but his judgments of the tyrannical emperors are defended by references to their acts. It was not enough for Gibbon to discover, for example, that Septimus Severus was false and insincere, particularly in the making of treaties; the

question was whether Severus was forced, by the imperious demands of politics, to be deceitful. Gibbon's conclusion was that there was no need for Severus to be as false in his promises as he was; consequently, he condemns him for his acts. In similar fashion he reviews the tyrannical behavior of Caracalla, Maximin, and other emperors before the barbarian invasion of the Germans.

Gibbon names the Franks, the Alemanni, the Goths, and the Persians as the enemies of the Romans during the reigns of Valerian and Gallienus, when a weakened Empire was vulnerable to attack both from within and without. Perhaps the Empire would have wholly disintegrated at that time had not Valerian and Gallienus been succeeded by Claudius, Aurelian, Probus, and Diocletian, described as "great princes" by Gibbon and as "Restorers of the Roman world."

Several chapters of this massive work are devoted to a recital and discussion of the acts and influence of Constantine I, who reunited the Empire which had

been divided under Diocletian and, as a consequence of his conversion to the Christian faith, granted tolerance to the Christians by the Edict of Milan. One result of the consequent growth of Christianity was a growing emphasis upon the distinction between temporal and spiritual powers; the result was not that Church and state remained apart from each other, but that the bishops of the Church came to have more and more influence on matters of state. The date 476 is significant as marking the end of the West Roman Empire with the ascent to power of Odoacer, the barbarian chieftain.

The remainder of Gibbon's classic story of Rome's decline is the story of the increase of papal influence, the commencement of Byzantine rule, the reign of Charlemagne as emperor of the West, the sacking of Rome by the Arabs, the retirement of the popes to Avignon, the abortive efforts of Rienzi to restore the government of Rome, the return of the popes and the great schism, and the final settlement of the ecclesiastical state.

HISTORY OF THE PELOPONNESIAN WAR

Type of work: History

Author: Thucydides (455?-c. 400 B.C.)

Time: 431-411 B.C.

Locale: Greece and the Mediterranean

First transcribed: c. 431-400 B.C.

Principal personages:

PERICLES, founder of Athenian democracy

THUCYDIDES, an Athenian general and historian

DEMOSTHENES, the famous orator

ALCIBIADES, an Athenian general and turncoat

NICIAS, an Athenian general

ARCHIDAMUS, King of Sparta

BRASIDAS, a Spartan general

In writing his *History of the Peloponnesian War*, Thucydides, content to look for human causes behind results, refused to credit the gods with responsibility for the acts of man. Impartially he chronicled the clash of a military and a commercial imperialism: the land empire of the Spartans confronting the Athenian maritime league. Some have attributed to him an attitude of moral indifference, such as is revealed in his report of the debate between Athenian and Melian ambassadors, but he wrote with no intention of either moralizing or producing a cultural history. He was a military man interested in the vastly different political and economic patterns of Athens and Sparta. Seeing in the modes and ideals of their cultures an explanation of their ways of warfare, he wrote for intelligent readers rather than the ignorant masses.

The eight books of Thucydides' history, divided into short paragraph-chapters, provide a few facts about their author. For instance, in Book IV, he refers to himself as "Thucydides, son of Olorus, who wrote this history." He must have been wealthy, for, discussing Brasidas' attack on Amphipolis, he states that the Spartan "heard that Thucydides had the right of working goldmines in the neighboring district of Thrace and was consequently one of the leading men of the city." He also tells frankly of his failure as the commander of a relief expedition to that city and of his twenty years'

exile from Athens as punishment. Apparently he spent the years of his exile in travel among the sites of the battles he describes, thereby increasing the accuracy of his details. Students of warfare find that he gives descriptions of the tricks and stratagems of both siege and defense. Not until 404, after the war had ended, did he return to Athens. By tradition he was killed about 400 B.C., either in Thrace for the gold he carried, or in Athens for publicly writing his opinions.

"Thucydides the Athenian wrote the history of the war in which the Peloponnesians and the Athenians fought against one another" are the opening words of this masterpiece of Greek history. "He began to write when they first took up arms, believing it would be great and memorable above all previous wars." After this beginning Thucydides drops into the first person to explain the rivalry of Athens and Sparta, the two great states of Hellas then at the height of their power. He was proud of the advances made by his native Athens over the ways of the barbarians. "In ancient times the Hellenes carried weapons because their homes were undefended and intercourse unsafe." But swords, like the old-fashioned linen undergarments and the custom of binding the hair in knots, had gone out of style by his time.

Rivalry between the two cities was an old story; it had kept Spartans from fighting beside Athenians at Marathon. It took

a commercial form, however, when the Lacedaemonians demanded that their allies, the Megarians, be allowed to market their products in Athens. Pericles, orator, statesman, and patron of the arts, took the first step toward breaking his own Thirty Years' Truce, agreed upon in 445 B.C. In a fiery oration he declared that to yield to the Spartans would reduce the Athenians to vassals.

The final break, according to Thucydides, came later. He dates the year (431) according to the calendars of the three leading states: Chrysis had been high priestess of Argos for forty-eight years; Aenesias was ephor of Sparta; and Pythodorus was concluding his archonship in Athens. In that year Thebes, at the invitation of disgruntled Plataean citizens, made a surprise attack on Plataea, a Boeotian ally of Athens.

To understand the situation fully, it is necessary to keep in mind a clash of political concepts that the historian does not mention. In 445 B.C., under Pericles, Athens had become a radical democracy whose policy was to send help to any democratically-inclined community. Sparta and its allies were just as eager to promote their conservative oligarchy. To both, self-interest was paramount.

Violation of the truce by Thebes, says Thucydides, gave Athens an excuse to prepare for war. Its walled city could be defeated only by a fleet and Sparta had no fleet. On the other hand, landlocked Sparta could withstand anything except a full-scale land invasion, and Athens had no army. The Lacedaemonians begged their friends in Italy and Sicily to collect and build ships, and Athens sent ambassadors to raise armies and completely surround Sparta. Thucydides was honest enough to admit that public opinion largely favored the Spartans, who posed as the liberators of Hellas.

Sparta moved first by invading the Isthmus of Corinth in 431 B.C. Strife during the winter and summer of the first year (as the historian divided his time) consisted largely of laying waste

the fields around the fortified cities. Like many primitive peoples, the Greeks stopped fighting during planting and harvesting. (The entries frequently begin with: "The following summer, when the corn was coming into ear.") The war was also halted for their games, not only the Olympic games of 428, but the Delian, Pythian, and Isthmian games as well.

In the summer of the next year a plague broke out in Athens and raged intermittently for three years. Seven chapters of Book II provide a vivid description, "for I myself was attacked and witnessed the suffering of others." The seriousness of the plague protected Athens because enemy troops were afraid to approach its walls.

The most vivid part of Thucydides' history deals with the Syracuse campaign of 416. An embassy from Egesta, Sicily, sought Athenian help against its rival city of Selinus. The ambitious Alcibiades thought this would be a good excuse for Athens to annex Syracuse. With Alcibiades, Nicias, and Lamachus sharing the command, the best-equipped expeditionary force ever sent from a Greek city sailed for Sicily with 134 triremes, 5,100 hoplites or heavy-armed infantry, 480 archers, and 820 slingers.

Alcibiades had left behind bitter enemies who accused him of defacing sacred statues on the day the fleet sailed. Though there was no evidence against him, he was ordered home to defend himself. Fearing treachery, he fled to Sparta, where he was warmly welcomed. Informed of the Athenian expedition, the Lacedaemonians sent a military adviser to Syracuse. The Persians offered to outfit a fleet for Alcibiades to lead against Athens. His patriotism outweighed his injured pride, however, and eventually he returned to Athens and won several victories for the city before another defeat sent him again into exile. This occurred, however, after the period covered by Thucydides' history.

Meanwhile, in the campaign before Syracuse, Nicias disregarded the advice

of Demosthenes and was defeated on both land and sea. "Of all the Hellenic actions on record," writes Thucydides, "this was the greatest, the most glorious to the victor, and the most ruinous to the vanquished. Fleet and army vanished from the face of the earth; nothing was saved, and out of the many who went forth, few returned home. This ended the Sicilian expedition."

The account of the expedition practically ends Thucydides' history. There is another book, but it does not rise to the dramatic pitch of Book VII. Though he lived eleven years after these events and four years after the end of the war, Thucydides did not chronicle its last stages, perhaps because they were too painful. After Alcibiades had been exiled

a second time, Sparta starved the Athenians into surrender, and with this defeat their glory faded. For the next thirty years Sparta was the supreme power in Hellas.

As Macaulay wrote, Thucydides surpassed all his rivals as the historian of the ancient world. Perhaps not as colorful as Herodotus, "the Father of History," he was certainly more accurate; and while the annals of Tacitus contain excellent character delineation, the Roman's pages are "cold and poor." Thucydides may be superficial in his observations and shallow in his interpretation of events, but he did accumulate facts and dates and he presented them in a three-dimensional picture of people and places. For this reason his work has survived for more than twenty-three hundred years.

THE HISTORY OF THE PERSIAN WARS

Type of work: History

Author: Herodotus (484-c. 425 B.C.)

Time: 500-479 B.C.

Locale: Greece, Egypt, Asia Minor

First transcribed: c. 430 B.C.

Principal personages:

CROESUS, King of Lydia

SOLON, an Athenian statesman

CYRUS THE GREAT, King of Persia

DARIUS, Cyrus' cousin

XERXES, Darius' son and successor

LEONIDAS, King of Sparta

"Herodotus, beyng of the citye of Halicarnassus in Greece, wrote and compiled an History to the end that nether tract of time might overwhelm and bury in silence the actes of humayne kind; nor the worthye and renowned adventures of the Grecians and Barbarians (as well others as chiefly those that were done in warre) might want the due reward of immortale fame." So did the unknown "B.R." begin his translation of two of the nine books of Herodotus, "entitled with the names of the nine Muses," in 1584.

As the first to use the word "history," Herodotus deserves Cicero's title, "Father of History." To be sure, this son of wealthy upper-class parents did not have the historian's critical attitude toward his sources. Interesting anecdotes of the wars between the Greeks and the Persians of the fifth century B.C. found their way into his pages whether he could verify them or not, but he does sometimes hedge and tag certain items as hearsay. From his quotations, he must have read widely. From the details in his descriptions and the comments like "this I saw," he must have visited most of the places he mentions. The true greatness of Herodotus lies in the fact that he was the first important writer to depart from the verse of Homer and others, to produce Europe's first prose literature. Some predecessors had chronicled the beginnings of their small communities or states, but the writings of Herodotus embrace a vaster panorama, not only Greece, but Egypt,

Sardis, and Babylon as well. And he looked for the reasons back of the events. His aim was to trace the early rivalries between Greek and barbarian; in the process he recounted the story of many tribes, described the lands they inhabited, and reported many of their interesting customs. Those who want greater accuracy can consult Thucydides (c.455-400 B.C.), who wrote a half-century later. His work is more objective, but it lacks the color of Herodotus' account.

The Persians maintained that the Phoenicians originally started the quarrel by kidnapping women from Argos. Later the Hellenes raided the port of Tyre and abducted Europa, the king's daughter. The wars actually started, however, when Croesus, whose magnificent court was visited by Solon, desired to enlarge his empire by conquering some of the Ionian cities of Asia Minor. When he consulted the oracles, he was persuaded at Delphi to gather his allies for an attack on the mainland. The invasion resulted in a stalemate, however, and Croesus returned to Lydia, where his capital, Sardis, was surprised and captured by the Persians. Only a rainstorm, sent by the gods, saved him as he was being burned to death. The same miracle persuaded Cyrus to free his captive after taking possession of some of his vassal states. With them, Cyrus went on to capture Babylon. However the Massagetae, under Queen Tomyris, were too strong in their resistance and strategy. Book I,

titled Clio, ends with the death of Cyrus.

Book II, called Euterpe, tells how Cambyses, the son of Cyrus, became king and planned to march against Egypt. The rest of the book is a tourist's guide and history of Egypt from its beginnings to the coronation of Amasis.

Book III, called Thalia, tells how Cambyses marched against Amasis. The Egyptian king having died in the meantime, the mercenary army of his son was no match for the Persian, who then betrayed his incipient insanity by dishonoring his slain enemies.

Book IV, called Melpomene, introduces Darius, cousin of and successor to Cambyses, who let the barbarous Scythians outwit him into making peace with them.

The next volume, whose Muse is Terpsichore, begins with a plan that failed. Two Paeonian nobles, wishing to be named rulers over their people, brought their beautiful sister to Sardis, where Darius saw her, carrying water on her head, leading a horse, and spinning. Anxious to spread such industry throughout his empire, he had the Paeonians sent throughout Asia Minor. But the book deals largely with the revolt in Ionia, the growth of Athens, and its expedition, encouraged by Aristagoras, against Sardis. Although the capital was captured and burned, Darius rallied and defeated the invaders at Salamis, in Cyprus.

Erato is the Muse of Book VI, which tells of a battle fought between 353 Ionian triremes and six hundred Babylonian ships. By dissension among the enemy rather than by his strength Darius defeated them and went on to besiege and conquer Miletus. Again Greek bickering helped him during his march to Athens, but the Athenians, rallying and with a few Plataeans, successfully engaged the forces of Darius at Marathon, on September 14, 450 B.C. The Persians were driven back with a loss of 6,400 dead. The Athenians lost only 192 in the battle.

Book VII, named after Polymnia, Muse of the Sublime Hymn, tells in considerable detail how Darius prepared to revenge his defeat. Fate delayed him; rebellious Egypt sidetracked him, and death ended all his plans. The uncertain Xerxes, succeeding his father to the throne, undertook the Egyptian campaign. After a quick victory, at the head of twenty thousand soldiers he marched on Athens. It took seven days for his army to cross the Hellespont bridge, erected by his engineers, and he, reviewing them, lamented that none would be alive a hundred years hence.

Many Greek cities were quick to surrender. Only Athens, as Herodotus boasts, dared confront the host of Xerxes. Themistocles interpreted the oracle's counsel to defend the city with "wooden walls" as advice to use the two hundred warships originally built for an attack on Egypt. Nature, however, provided a better defense in an east wind that wrecked four hundred Persian galleys along with uncounted transports and provision carriers. However, neither armed forces nor natural obstacles halted Xerxes' army until it reached the Pass of Thermopylae. There, for a day, the Athenians and Spartans checked the Persian host until a traitor revealed another path to the invader. The next day the Persians were again on the march, leaving all the defenders and twenty thousand of their own troops dead behind them.

In Book VIII, titled Urania, there is an account of Xerxes' march into Athens and the firing of the Acropolis. But the "wooden walls" of the Athenian fleet were victorious at Salamis on September 20, 480 B.C. Winner of the greatest glory was the Persian queen Artemis, who used the confusion of battle to get revenge on another Persian by ramming and sinking his ship. Because Xerxes thought she was attacking an enemy and the Athenians believed she had changed loyalties, everybody lauded her.

Fearing that the Greeks might sail on

to destroy his bridge, Xerxes ordered a retreat. From the Asian mainland he sent demands for a peace treaty, promptly refused by both Athens and Sparta.

Calliope is the Muse presiding over Book IX. Here the account tells how Mardonios renewed the attack against the Greeks in the hope of sending word of victory back to Xerxes in Sardis. Though temporarily checked by the Thebans, he again entered Athens, whose citizens had fled to Salamis to assemble their allies. When they marched back, Mardonios burned what was left of Athens and retreated.

Except for cavalry skirmishes, neither side wanted to engage in battle until the sacrifices were propitious, but Mardonios' patience broke first, and he fell into a trap at Plataea, where he was killed and his army routed; there were twenty thousand Persian and Boeotian casualties against

ninety-one Spartans and fifty-two Athenians killed.

At Thermopylae, Leonidas, the Spartan king, had been crucified and beheaded by the Persians. Certain Greeks wanted to dishonor Mardonios in the same way, but they were told that dishonoring a dead enemy was worthy only of barbarians. Some of the fleeing Persians were pursued and killed at Mycale. Their defeat ended Xerxes' ambitious plan to crush the Hellenes.

Modern historians have honored Herodotus by translating his history into English. Littlebury's version (1709) is outstanding in style, but reveals the writer's imperfect knowledge of Greek. George Rawlinson translated the work in 1858. The most satisfactory translation is the two-volume work published by G. C. Macaulay in 1890.

HIZA-KURIGE

Type of work: Tales

Author: Jippensha Ikku (1765-1831)

Time: Late eighteenth and early nineteenth centuries

Locale: Japan

First published: 1802-1814

Principal characters:

YAJIROBEI (YAJI), a picaresque traveler

KITAHACHI (KITA), his companion

The first of this series, which was published in eight sections, was titled in various ways, the common part being *Hiza-kurige* (literally, "Knee-chestnut-horse"), usually translated as *Shank's Mare*. The publication dates of these sections are (1) 1802; (2) 1803; (3) in two volumes, 1803; (4) in two volumes, 1805; (5) in two volumes and a supplement in one volume, 1806; (6) in two volumes, 1807; (7) in two volumes, 1808; and (8) in three volumes, 1809. The Prologue, in one volume, was published in 1814.

This work was so popular that it is supposed to have raised the price of paper in the city of Edo, now Tokyo, where it was first published. Ikku's important contribution to Japanese literature through this work was the creation of a fresh type of popular literature—the comic novel. Travel accounts had been written ever since the tenth century, but these early models extolled the beauties of nature, emphasized poetry, and appealed to readers among the educated aristocracy. Ikku turned this form into a popular one for the commoner.

The use of two traveling companions was by no means a new device, but whereas in previous works they were merely mechanical and shadowy, Ikku's two characters are robustly alive. They are not even the better educated, more refined of the commoners living and working in the bustling streets of Edo, but deliberately chosen stereotypes of the lower classed Edo-ite: exuberant, emotional, quick to anger and as quick to forget, with little strength of character to resist temptation, whose wit and skills

are untrained, but yet knowing and shrewd with a shallow wisdom. By making these two characters fall into predicaments of their own making, Ikku created a broad humor, often bawdy but always good, a humor that was mirth-provoking without the sting of satire.

The story line is extremely simple, the treatment episodic. In downtown Edo there lived one Yajirobei, called Yaji for short. He had been born into a merchant family of some means in the town of Fuchû, in the province of Suruga (Ikku's own birthplace), but indulgence in worldly pleasures involving women and wine had greatly reduced his circumstances. Taking with him an actor named Hana-no-suke (which in modern idiom might be translated "Schnozzola"), later renamed Kitahachi, or Kita for short, whom he patronized, Yaji had come to live in Edo. For a time he sent Kita out in servitude, but the poverty of such circumstances proved boring and anyway, Kita was soon discharged. Yaji then sold the belongings he still possessed and with the proceeds set out with Kita on an extended journey. The route they chose was the Eastern Sea Circuit (*Tôkai-dô*), extending from Edo to Kyoto, including a trip to Japan's holy Great Shrine of Ise, and ending in the commercial city of Osaka.

Ikku himself had made the same trip. Using material from his own experience, perhaps, he added episodes and occurrences of which he had only heard, and he was not above using material found in the *Kyôgen*, those comic interludes performed in programs of the *Nô* drama, some almost in their entirety, others only

thinly disguised. These episodes introduce the reader to particular places of interest along the Eastern Sea Circuit, and each ends with a line or two of humorous verse which greatly points up the humor. This humor is also expressed in play on words, puns, and the clever use of pivotal words joining one phrase to the next. The work has been translated into French and into English. An English translation by Thomas Satchell is titled *Hizakurige* (*Tokaido Circuit*) (Kobe, Chronicle Press, 1929). One section of this translation is included in Donald Keene's *Anthology of Japanese Literature* (New York, 1955).

The twelve parts of the *Zoku Hizakurige* (*Shank's Mare, Continued*) were published under various titles, each applicable to the part which it represented.

Only Parts 11 and 12 contain the title *Zoku Hiza-kurige*. Each part is in two volumes, with the exception of Part 12, which was published in three volumes. The publication dates were: (1) 1810; (2) 1811; (3) 1812; (4) 1813; (5) 1814; (6) 1815; (7) and (8) 1816; (9) 1819; (10) 1820; (11) 1821; and (12) 1822. This work has not yet been translated.

In Ikku's sequel, the two companions go to the island of Shikoku to worship at the Kōmpira Shrine, back to Honshū to visit Miyajima, then eastward over the back way, the Kiso Road, to Zenkō-ji in Shinano Province, on to the famous Kusatsu Hot Springs, and finally back to Edo. The style and the format of the continuation remain the same as in the original series.

H. M. S. PINAFORE

Type of work: Comic opera

Author: W. S. Gilbert (1836-1911)

Type of plot: Humorous satire

Time of plot: Latter half of the nineteenth century

Locale: Portsmouth harbor, England

First presented: 1878

Principal characters:

JOSEPHINE, the Captain's daughter

RALPH, the lowly sailor who loves Josephine

SIR JOSEPH PORTER, First Lord of the Admiralty, and Josephine's suitor

THE CAPTAIN, Josephine's father

LITTLE BUTTERCUP, who loves the Captain

Critique:

W. S. Gilbert shared the honors of this operetta with his composer-partner, Sir Arthur Sullivan. *H. M. S. Pinafore*; or, *The Lass That Loved A Sailor* was written to be sung and acted on the stage; it was not meant to be published and read by itself. Gilbert and Sullivan obviously were poking fun at the extravagances of grand opera, and at the improbable plots in particular. The plot of *Pinafore*, which effectively disregards the element of time, is a successful vehicle of comedy and satire. Every song, every scene is full of mischievous and clever rhymes, adroit and ingenious dialogue.

The Story:

Lying at anchor in Portsmouth harbor, the *Pinafore* was the scene of hectic activity, for Sir Joseph Porter, K.C.B., First Lord of the Admiralty, had announced his intention to visit the ship. The sailors swabbed the decks and were inspected by the Captain, who was as content with them as they were with him. One member of the crew, however, was far from happy. Ralph, the lowly foremast hand, was sunk in gloom and despair. He loved Josephine, the Captain's daughter, but because of his low rank she repulsed his advances and rejected his love.

Before Sir Joseph's arrival, Little Buttercup came on board, plying her trade as a seller of ribbons and laces, scissors and knives, treacle and toffee. In a conversation with the Captain she hinted

that appearances are often deceiving. The Captain noticed that Little Buttercup had physical charms not displeasing to him.

Sir Joseph's barge approached, and the First Lord was soon on board, accompanied by his sisters, his cousins, and his aunts. After inspecting the crew, he gave them instructions for success. His own formula had been simple enough. He had polished door handles, stuck close to his desk, and never gone to sea. Sir Joseph then proceeded to the purpose of his visit. He had come to ask Josephine to marry him.

Josephine had no intention of marrying Sir Joseph, whom she disliked. Not able to give an outright refusal, she informed him that marriage with such a high-ranking officer was impossible because she was only a captain's daughter. Sir Joseph admired her modesty, but brushed the objection aside. Rank, he assured her, was absolutely no barrier, for love leveled all rank. Josephine hastened to agree with him, and everyone immediately assumed that a marriage would soon take place.

Giving up all hope of winning Josephine, Ralph put a pistol to his head and prepared to pull the trigger. At that moment Josephine rushed in, told him not to destroy himself, and proclaimed her undying love for him. At this turn of events there was general rejoicing among Ralph's messmates, with the exception of an unsavory character by the name of Dick Dead-eye.

The couple laid plans to steal ashore the next evening to be married. Once the ceremony was performed, they reasoned, nobody could do anything about it. But Dick Dead-eye went to the Captain and warned him of the plan. Accordingly, just as the lovers and their accomplices were quietly tiptoeing away, the Captain entered, enraged at Ralph's presumption and at the low company in which he found his daughter. Ralph was thrown into the brig.

Attracted by the Captain's swearing, Sir Joseph came rushing up in time to hear what had happened. The sisters, the cousins, and the aunts were horribly shocked. Sir Joseph was equally shocked, so shocked that he administered a very severe rebuke to the Captain. In the midst of the argument, Little Buttercup

appeared. To the astonishment of everyone, she announced that many years ago she had been a baby-farmer. Two infants had been put into her care, one of lowly birth, the other of high position. Because she was very fond of one of them she had changed them around. The Captain was really of low birth, and Ralph was the patrician.

This astounding announcement resulted in a very odd situation which was quickly and amicably arranged. The Captain changed places with Ralph, who became captain instead. Sir Joseph announced that he could not marry Josephine since she was only the daughter of a common sailor. Accordingly, Josephine married Ralph; the Captain married Little Buttercup, and Sir Joseph had no one to marry except a well-born cousin.

THE HOLY TERRORS

Type of work: Novel

Author: Jean Cocteau (1891- 1963)

Type of plot: Psychological fantasy

Time of plot: The present

Locale: Paris

First published: 1929

Principal characters:

PAUL, a sensitive, imaginative boy

ELISABETH, his sister

GÉRARD, their friend

AGATHA, Gérard's wife, friend of Paul and Elisabeth

MICHAEL, an American

Critique:

Jean Cocteau, a playwright, stage designer, painter, film director, and poet, has been one of the most influential figures in the Paris art world in this century. In this psychological fantasy (*Les Enfants terribles*) he has drawn much on Freudian imagery, and the book is, like his films, informed by romantic imagination. Written with great insight, it is a compassionate account of the creativity and destructiveness of adolescence. The snow scenes at the beginning and the end of the novel provide an image of insulation from the familiar world and of the results of isolation that such alienation may produce.

The Story:

Paul and Elisabeth lived with their paralyzed mother in an old quarter of Paris. They lived as though in a world of vegetable instinct, dissociated from adults by passivity, imagination, and secret, mysterious rites.

One night, when the quarter was transformed by snow, Paul was wandering among the snowballing groups in search of the school hero Dargelos, whom he worshiped. Dargelos, who possessed great charm, was both vicious and beautiful. As Paul moved toward him, Dargelos, perhaps accidentally, knocked him down with a stone-packed snowball. Although he injured Paul, he escaped immediate

punishment but was later expelled from the school. Paul was taken home by Gérard who loved him as much for his weakness as Paul loved Dargelos for his strength. Elisabeth was extremely angry with them when they reached Paul's home. She was then sixteen, two years older than Paul and utterly absorbed by him. She was frequently transported by fury when he appeared to be leaving her sphere of influence.

The three children went into the Room where Paul and Elisabeth ate, slept, read, fought, and played the Game. That Room was the sole material reality in their lives; the Game, their inner world. The Room existed in an established chaos of boxes, clothes, papers, and books. Paul left it only for school and Elisabeth only to look after their mother or to buy magazines. Essentially the Game was daydreaming, a willed withdrawal to an imaginary world of submerged consciousness.

After Elisabeth had sent Gérard away, she undressed Paul and put him to bed. Their doctor decided that Paul was unfit to return to school, a decision which plunged Paul into despair until he learned of Dargelos' expulsion. After that school held no interest for him.

The Room held hidden treasures, the artifacts of their unconscious minds—keys, marbles, aspirin bottles—and when

Gérard told Paul that Dargelos had disappeared, a photograph of him dressed as Athalie was added to the collection.

The mother died suddenly. When Paul and Elisabeth saw her, rigid and transfixed in her chair, staring forward, the picture haunted them; it was the one they retained. The mother's nurse, Marriette, remained in the household, content to care for and love Paul and Elisabeth without altering them.

Now an accepted visitor in the Room, Gérard was aware of the almost tangible tension, expressed in fights, recriminations, and reconciliations, between the two. When Paul was well enough, Elisabeth, surprisingly, accepted an invitation from Gérard's uncle to take a holiday by the sea. On the journey she watched Paul while he was sleeping and was disgusted by the air of weakness which his illness had accentuated. She decided to remodel him on her own lines.

Once by the sea, they established a Room as much like their own as possible. Paul gained strength under Elisabeth's tutelage, in part through stealing useless objects from local shops while on raids that she had planned. Their booty formed a treasure imitating that in the Paris Room.

When they returned to Paris, Elisabeth was suddenly aware that Paul had outstripped her and that she had become the subordinate party in their relationship. Paul spent his evenings wandering around Montmartre, watching girls, drinking, and finally meeting Gérard and bringing him home for the night. On these occasions Elisabeth would use him as a means of tormenting Paul. The first time she succeeded in rousing her brother came when she declared that she too would go into the world. Her position, she felt, had become untenable, and she subsequently obtained work as a mannequin. This act enraged Paul, who declared that she was prostituting herself; she thought the same about his nightly excursions.

At the dressmaker's establishment

where she worked Elisabeth met Agatha, an orphan whose parents, drug addicts, had committed suicide. For Agatha she felt, for the first time, warm affection; but the girl's introduction to the Room precipitated Paul's and Elisabeth's destruction when Agatha became devoted to Paul. The photograph revealed a startling likeness between Dargelos and Agatha, and Paul enthralled her as he had been in thrall to Dargelos. Agatha felt at home in the Room, but at the same time she recognized the strange, dreamlike existence her friends led.

As they matured, the Game failed to absorb Paul and Elisabeth completely. This situation so distressed Elisabeth that when she met Michael, an American friend of Gérard, she transferred her dream life to him. Paul was excluded from this friendship with Michael, but his anger at learning of it evaporated when he discovered that Michael wanted to marry Elisabeth and not, as he had subconsciously feared, Agatha. Elisabeth did marry Michael, but true to Gérard's vision of her the marriage was never consummated: Michael was killed while driving alone in his sports car a few hours after the wedding.

Elisabeth inherited his fortune and his Paris house, into which the four moved. Lonely and disoriented in separate rooms, they gravitated to the Room that Paul finally established in the dining hall. Their lives moved slowly to a climax from the moment that Paul realized he was in love with Agatha. Afraid to tell each other of their love, they each told Elisabeth. Terrified that Paul might leave her, Elisabeth moved tirelessly between them all one night to dissuade them from marrying. Lying, she told Paul that it was Gérard whom Agatha loved, and told Agatha that Paul was too selfish ever to love anyone. She also convinced Gérard that by friendship he had won Agatha's love and that it was his duty to marry her. Elisabeth was so dedicated to the idea of possessing Paul and so trusted by

the others that she succeeded completely in her scheme.

A short time after his marriage to Agatha, Gérard met Dargelos. The former schoolmate sent Paul a gift, part of his collection of poisons. Paul and Elisabeth were delighted with the present which, to Agatha's horror, was added to the treasure.

Weeks later when Paris was again covered in snow, Elisabeth dreamed that Paul was dead. She woke to find Agatha at the door. Agatha was convinced Paul had killed himself; she had received a letter from him threatening suicide. They ran to the Room and found Paul choking in poison fumes which filled the screened-in corner where he lay. Although he could barely speak, with Agatha he reconstructed Elisabeth's scheme. When he

cursed her, she felt that her heart had died. After admitting her guilt and jealousy, she snatched a revolver; by that violent act she was able to regain their attention and thus to captivate Paul once more. Elisabeth worked to charm him back into their world of the Room and the Game, far from Agatha, who seemed less real to him than the snowstorm outside. The two women watched each other until Paul fell back exhausted. Thinking him dead, Elisabeth shot herself. Crashing against the screens, she destroyed the Room and let in the enemy world. Paul saw visions of snowballers crowding the windows, watching as he died. Theirs was the tragedy of outcasts who, unaware that they lived on borrowed time, died fighting for their private existence.

THE HONEST WHORE, PART ONE

Type of work: Drama

Author: Thomas Dekker (c.1572-1632?) with Thomas Middleton (1580-1627)

Type of plot: Tragi-comedy

Time of plot: Sixteenth century

Locale: Milan, Italy

First presented: 1604

Principal characters:

GASPARO TREBAZZI, Duke of Milan

INFELICE, his daughter

COUNT HIPPOLITO, a nobleman in love with Infelice

MATHEO, his friend

CANDIDO, a linen draper

VIOLA, Candido's wife

FUSTIGO, Viola's brother

BELLAFRONT, a harlot

Critique:

This is a minor play by one of the minor Elizabethan dramatists. Thomas Dekker was an extremely prolific writer, working often in collaboration with other playwrights. From a passage in Hens'owe's diary, it is known that Middleton had a hand in Part One of this play; but scholars are uncertain as to the precise amount that he contributed. The main plot, as will be seen, has a strangely inverted resemblance to that of *Romeo and Juliet*, while the subplot, although the scene is laid in Milan, gives a realistic glimpse of London shop life of that time. Both plots are, by modern standards, exaggerated and improbable. Lamb found the play "offensively crowded" with diatribes against the harlot's profession; the reader of today, however, will not be shocked. Rather, unless he is a specialist in Elizabethan drama, he is likely to be bored, and he will hardly agree with Hazlitt that the "contrivance" of the main plot is "affecting and romantic."

The Story:

In Milan, at the funeral of Infelice, daughter of Duke Gasparo, Count Hippolito refused to be restrained by his friend Matheo. frantic with grief over the death of his beloved, he accused her father of having killed her. After a violent altercation between the two noble-

men, the hearse was borne off. In Milan, also, Viola's brother, Fustigo, had returned from sea, to find his sister married to Candido, a linen-draper, and unhappy because her husband was such a model of patience and good temper. In order to make Candido angry, Viola proposed to Fustigo—whom Candido had never seen—that he pretend to be her lover, and this plan was agreed upon.

In the meantime, at the ducal palace, it was revealed that Infelice's death was only a trick produced by a sleeping-potion administered at her father's command. Duke Gasparo admitted that Hippolito was a noble youth whom he would have welcomed as a son-in-law had it not been for a feud between the two families; he had, however, devised the stratagem of her supposed death to break up the love affair between her and the young count. When Infelice awoke, her father told her that Hippolito was dead. He then ordered her to go to Bergamo in order that she might recover from her grief. After she had gone, the duke's physician offered to poison Hippolito and thus relieve the duke's mind forever of the fear of a reunion of the lovers. To this plan the cold-blooded duke assented.

Meanwhile a merry group of Milanese gallants, planning a trick to try the famous patience of Candido, went to his

shop and examined his wares, particularly a bolt of lawn at eighteen shillings the yard. When asked the length desired, one of them ordered only a pennyworth and insisted that it be cut from the middle of the piece, thereby ruining the entire bolt. To this fantastic order Candido acceded, to the fury of his wife. But the unruffled Candido served the gallants with wine and even remained calm when one of them walked off with a silver-gilt beaker. He quietly sent for the constable, got his goblet returned, and then invited the gentlemen to dinner.

After the dinner the gentlemen went to the house of a harlot named Bellafront, where they were joined by Hippolito and Matheo. Count Hippolito had never visited the house before and, still in a melancholy mood, he left after a few moments. When he returned to fetch Matheo, he found all the gentlemen gone and Bellafront alone. She immediately fell in love with him, but all she got in return was a long diatribe on the evils of prostitution. Repulsed, she tried to stab herself but was prevented by Hippolito, whose love she vowed to win at any cost.

The attempts to break the patience of Candido continued, as Fustigo put into execution the plan of pretending to be Viola's lover. But the trick miscarried: Candido refused to be offended by his wife's behavior. His loyal apprentices, not knowing the true situation, gave Fustigo a thorough drubbing. Next, the baffled Viola locked up his formal gown, so that, when he was summoned to a meeting of the city Senate, he lacked the proper clothes to wear. But the imperturbable Candido fashioned a gown out of a tablecloth. Wearing this and with a nightcap on his head, he went to the meeting.

Meanwhile Bellafront, chastened by her love for Hippolito, had resolved to give up her shameless life, and so had turned all the gallants out of her house. Her first seducer had been Matheo, who ironically told her that an honest whore

is an impossibility. Still determined to win Hippolito's love, Bellafront gained entrance to his house in the disguise of a page. There she found the count gazing at a picture of the supposedly dead Infelice. When Bellafront revealed her identity, he rudely repulsed her again, and she resolved to leave Milan. As she left the house, Hippolito received a note from the duke's physician asking for an interview.

During these events, the drubbed Fustigo had hired two bullies to take revenge upon Candido's apprentices. Viola had ordered one apprentice to dress in his master's clothes, but again Candido, who returned still wearing the tablecloth, refused to take offense and merely changed his own clothes for those of an apprentice. Just as his wife was declaring him insane, the two bullies entered; seeing Candido in the distinctive garb of an apprentice, they started to beat the poor old man. Again the faithful apprentices came to the rescue, but Candido would not let them hurt his assailants. However, Viola entered with two officers and, under the pretext that Candido was mad, had him bound and carried off to Bethlehem Monastery—that is, to the London insane asylum. He meekly submitted.

In the meantime the physician informed Duke Gasparo that he had poisoned Hippolito, but he also warned his master that, having done this deed for gold, he might well be hired to poison the duke. Duke Gasparo instantly banished him with the curt statement that rulers often hate the man by whom their plots are carried out. As soon as he was alone the doctor revealed the true situation: he had not poisoned Count Hippolito. He also informed the count of Infelice's feigned death and promised to bring the lovers together in the chapel of Bethlehem Monastery, where they could be married.

Viola, beginning to feel that she had gone too far in her efforts to vex her husband, had repaired to Duke Gasparo's palace to seek a warrant releasing

Candido from the madhouse. Unfortunately, just as the duke was about to sign the order for the linen-draper's release, a courier brought the news that Hippolito was not dead and that he and Infelice were to meet at the monastery that afternoon for their marriage. Matheo had carelessly revealed the secret. In a desperate attempt to foil the lovers, Duke Gasparo and his courtiers rode in disguise to the monastery, leaving Viola's warrant unsigned.

Hippolito and Infelice had already arrived at the monastery and were planning to be married that evening. When Matheo arrived with the news that the duke had learned of their intention and was on his way to prevent the wedding, the friar who was to marry them promised to perform the ceremony and to get them out of the building disguised as monks.

They were hurried out of sight just as the duke and his followers arrived. The situation became one of great confusion. Bellafront entered, having come to the monastery earlier in the day under pretext of madness. The disguised lovers also came into the room where the duke was, as did Viola, her servant, and Candido. When the various disguises had been thrown off, the duke suddenly relented, forgave Infelice and Hippolito, permitted their marriage, and gave justice to Bellafront by marrying her to Matheo, the man who had first seduced her. Even Viola knelt to ask Candido's forgiveness for the vexations that she had subjected him to. Patient to the end, he forgave her and then delivered to the assembly a long harangue on patience as the greatest of all virtues.

THE HONEST WHORE, PART TWO

Type of work: Drama

Author: Thomas Dekker (c. 1572-1632?)

Type of plot: Tragi comedy

Time of plot: Sixteenth century

Locale: Milan, Italy

First presented: c. 1605

Principal characters:

GASPARO TREBAZZI, Duke of Milan

INFELICE, his daughter

COUNT HIPPOLITO, a nobleman, Infelice's husband

BELLAFRONT, a former harlot

ORLANDO FRISCOBALDO, Bellafront's father

MATHEO, Bellafront's husband

CANDIDO, a linen-draper

CANDIDO's BRIDE

Critique:

Part One of *The Honest Whore* must have been successful on the stage, for Dekker very quickly followed it with a sequel, written entirely by himself. He was obviously endeavoring to capitalize on features of the first play, since in the second part he used all the principal characters save one and continued the subplot of the patient Candido. He ended with a scene in Bridewell, a London prison of his time, to balance the Bethlem Scene in Part One. He also continued the high moral tone of the earlier play, this time, however, making gambling as well as prostitution the object of his strictures. The new character of Friscobaldo, the outwardly stern yet inwardly forgiving father, was extravagantly admired by Hazlitt, and both he and Ernest Rhys considered Part Two superior to Part One. The modern reader will perhaps find that some of the freshness of Part One has worn off and feel that Dekker tried to carry a good thing a bit too far.

The Story:

One day Bellafront, a former prostitute now married to Matheo, the former friend of Count Hippolito, arrived at that nobleman's house with a petition. Her husband had killed a man, but it was in fair fight and the man a notorious villain.

Still, Matheo has been condemned to death. Hippolito, who was about to ride out with his wife Infelice, stayed behind to hear the petition. He took the opportunity to remind Bellafront of their old relationship and promised to help Matheo to a pardon and, if possible, to reconcile her with her unfeeling father. But it was significant that Count Hippolito showed much more interest in Bellafront than she in him.

Meanwhile, at the palace of Duke Gasparo, father of Infelice, the courtiers were talking of the marriage of Candido, an old linen-draper still famous in Milan for his patience. Viola had died, and, to the mystification of the gallants, Candido was marrying a young girl. Just as they had decided to attend the wedding feast, Hippolito entered, followed shortly by Orlando Friscobaldo, Bellafront's estranged father. Their meeting gave Hippolito an opportunity to ask the old man about his daughter. Friscobaldo declared that he had not seen her for seventeen years, that her disgrace had been so great that he no longer considered her his child. But when Hippolito had left, with the parting remark that Bellafront was in dire poverty, the father relented and resolved to rescue his daughter. To this end, he put on the livery of a servant and, thus disguised, went to find his

offspring.

At the same time, the wedding of the widowed Candido was taking place, attended by some of the gallants of the city who wished to see what sort of bride the old man had chosen. The first impression was unfavorable: when the bride was handed the wedding goblet, she broke the glass and refused to drink. Candido was as patient as ever, but he did consent to allow a nobleman to disguise himself as an apprentice so that the disguised man might try to cure the bride of her peevishness. The courtiers did not wish to see Candido saddled with another shrew.

Thanks to Hippolito, Matheo had been released from prison and had, somewhat unconvincingly, promised his wife to reform and give up gambling. When Friscobaldo arrived, disguised as a servant, he pretended to be an old family retainer discharged by Bellafront's father. He asked Matheo for a place in his household and insisted on turning over to the latter, for safe-keeping, what he claimed to be his life's savings: twenty pounds. His offer was enthusiastically accepted by Matheo, who took the opportunity to abuse his father-in-law. The outburst was interrupted by the arrival of Hippolito, come ostensibly to congratulate Matheo but in reality to pursue his wooing of Bellafront. He had already sent her gifts; he now left her a purse. To the delight of her disguised father—who was to convey the purse—she rejected all the gifts and resolved to remain honest.

Meanwhile, a rather labored trick was being played at Candido's shop. The nobleman, disguised as an apprentice, arrived as if looking for work. The bride refused to prepare a room for him, whereupon Candido took the unusual step of vowing to tame her. He picked up a yardstick; she armed herself with the longer ell-wand; but before they could come to blows, the bride asked forgiveness and delivered a speech on the proper obedience of wives.

In the interest of saving his daughter

from Hippolito's advances, Friscobaldo went to the count's house and revealed to Infelice her husband's infidelity, surrendering to her the gifts sent to Bellafront. When Hippolito returned, Infelice was able to play a neat trick upon him. Kneeling, she made a mock confession of having committed adultery with a servant. The enraged husband delivered a tirade on unfaithful wives, thus giving Infelice the opportunity to turn his own words against him as she displayed the gifts he had sent Bellafront. But her just reproaches succeeded only in making her husband the more determined to pursue his illicit passion.

In the household of Matheo, affairs were going from bad to worse. That unlucky gamester had lost everything at dice, including the money entrusted to him by his feigned servant; so reduced to nothing, he pawned his wife's clothes and hinted strongly that he would be pleased if she would return to her former profession so as to gain a few ducats. He was, however, temporarily rescued by a friend, who promised to give him both money and clothes fashionable for a gentleman.

Candido's troubles, also, were continuing. Two disreputable characters, Mrs. Horseleech, a bawd, and Botts, a pander, had designs upon his new wife and tried to seduce her for one of their customers; but the plot broke against her honesty. While these events were taking place, Matheo had received his new clothes and was happily showing them to his wife. In the midst of Matheo's display old Friscobaldo appeared, this time in his own person, to be recognized by Bellafront, who asked his forgiveness. The father startled Matheo by his knowledge of the latter's shady dealings and then left in pretended anger, vowing that he would let the couple starve. While Bellafront and Matheo were quarreling, the father returned in his servant's disguise to hear Matheo's very garbled account of what had just happened and his proposal that they rob Friscobaldo's

house. The disguised old man agreed to the plan.

After they had left the house, Bellafront appeared with Hippolito, who was still intent on his wooing. A long debate ensued between them, Hippolito urging his suit and Bellafront describing the miseries of a harlot's life. When she repulsed his advances, he swore to continue until he had succeeded. In the meantime, Friscobaldo had been revealing to Duke Gasparo the villainy of Matheo. The duke agreed to aid the plot of catching Matheo in the robbery and also resolved to cure Hippolito by purging Milan of harlots by imposing such strict laws that Hippolito would be afraid to approach a prostitute, no matter how fair she might be.

The young Milanese gallants, never tired of trying to vex the patient Candido, met at Matheo's house to plan another trick. Matheo suggested that, as a bait, he should offer to sell Candido some lawn, thus accomplishing two purposes at once, for he had stolen the lawn from two supposed peddlers—actually men hired by Friscobaldo. Candido arrived and was persuaded to drink a glass of wine. At that moment the constable

entered to arrest Matheo for theft and Candido for receiving stolen goods. Both were taken to Bridewell prison, along with Mrs. Horseleech and Botts, who had been present during the episode. Duke Gasparo, attended by his court, arrived at the prison to administer justice. Hippolito came also, having heard that Bellafront had been arrested in the wholesale sweep of the harlots of Milan. At the trial Matheo's real baseness was revealed: he boldly admitted the robbery but claimed that his wife had inspired it; when this charge was disproved by the disguised Friscobaldo, he accused Bellafront of being a whore and swore that he had found her in bed with Hippolito. To this accusation, Infelice, in order to prolong the stratagem, added that Bellafront had accepted presents from Hippolito. In the midst of these charges and countercharges Friscobaldo at last threw off his disguise and proclaimed his daughter's innocence and Matheo's villainy. All ended happily when, at Bellafront's petition, her unworthy husband was pardoned, Hippolito and his wife were reconciled, and Candido was shown to have been the victim of a cruel joke.

HONEY IN THE HORN

Type of work: Novel

Author: H. L. Davis (1896-)

Type of plot: Regional romance

Time of plot: 1906-1908

Locale: Oregon

First published: 1935

Principal characters:

CLAY CALVERT, a migrant worker

WADE SHIVELEY, his stepfather

UNCLE PRESS SHIVELEY, Wade's father

LUCE, Clay's woman

THE HORSE TRADER, Luce's father

Critique:

The story told in this novel is less important than the character studies of some people who settled Oregon in the early part of this century. In his introduction the author states that he is neither criticizing any social group nor suggesting reforms; rather, he attempts to give an accurate picture of the migrants who were always seeking new homes in better lands. The story itself is excellent, however—fast-moving and interestingly told. There have been many novels of pioneers and early settlers during the last two decades, but few surpass *Honey in the Horn*.

The Story:

Wade Shiveley had killed his own brother in a fight over a squaw and had murdered and robbed old man Howell. Now he had been captured. The officers wanted Uncle Press Shiveley, Wade's father, to try to get Wade to say where he had hidden the money. But Uncle Press had threatened to shoot Wade if he ever laid eyes on him again, and so in his place he sent Clay Calvert, the son of one of Wade's wives. Clay did not want to go because he also hated Wade. Uncle Press gave Clay a gun to slip to Wade in the jail. Having loaded the gun with blank cartridges, he hoped Wade would use the worthless gun to attempt an escape and thus be shot down by the officers.

On the way to the jail, Clay met a horse trader and his wife and daughter. When Clay slipped the gun to Wade in the jail, Wade said that he had not killed Howell, that Howell was killed by a bullet that split when it was fired and that such a bullet did not fit his own gun. Wade had always been a liar, but Clay suspected that this time he might be telling the truth.

Clay left town to hide in Wade's abandoned shack until after Wade had been killed and buried. Later Uncle Press sent a half-breed Indian to tell him that Wade had escaped and that the sheriff was now looking for Clay as an accomplice. Clay left the shack with the Indian, taking with him Wade's rifle he had found there, and after traveling awhile they met the horse trader and his women again. Clay learned that the girl was called Luce and that she traveled around with her father and stepmother, trading horses, racing them, and picking hops in season. Since he wanted to get out of the immediate territory and because he was strongly attracted to Luce, Clay decided to travel with the horse trader's family. The Indian stole Wade's rifle from Clay and ran away.

Clay and the horse trader's family worked for a time in the hop fields. The trader was a weak man who lost all he and his family earned by gambling, and Luce took the responsibility for the

family on her shoulders. Clay and Luce liked each other very much, but they quarreled frequently, and one day Clay moved away from the wagon. When the sheriff appeared at the field one day, Clay became frightened and left hurriedly, traveling toward the coast.

Luce and her folks found him after awhile, and Luce and Clay decided to stay together. There was no place for them to get married. They spent the winter in a little settlement on the coast, in a cabin apart from the horse trader's. Luce rescued some bags of flour which had floated to shore from a wrecked ship, and with money earned by selling the flour to the Indians she and Clay were able to buy a wagon and start on their own.

Clay and Luce left for eastern Oregon, but Clay refused to let her father and stepmother go with them, for he could not stand the sight of the weak horse trader. They traveled across the mountains and into Looking Glass Valley, where they joined another group of settlers led by Clark Burdon. Burdon described to Clay a stranger who was looking for him, and Clay knew the man was Wade. Clay liked Burdon and told him the story of Wade and his killings and escape. Burdon promised to help him get rid of Wade. That night Clay shot a man he thought was Wade, but the dead prowler turned out to be the son of one of the settlers. When Burdon and Clay declared that Wade had shot the boy, the men formed a posse and captured Wade. After Wade tried to kill Clay, the men believed that the outlaw was trying to keep Clay from testifying against him; and the posse vowed to hang Wade. Clay felt guilty, for he doubted that Wade had killed Howell and he knew that he himself had shot the prowler. But it was his life or Wade's, and so he kept silent. He felt dirty and sick when he saw Wade hanged.

The settlers traveled eastward, Clay

and Luce with them. Luce had a miscarriage. She would not let Clay go for a doctor, for she was terrified that he would leave her and never come back. The rest of the caravan had gone on and they were alone. Clay finally left Luce, promising to return with help as soon as possible. He came back with an Indian midwife, to find that Luce had gone away in the wagon. There were two sets of wagon wheels, and Clay knew instinctively that her father had come by and that Luce had left with him. Angry and hurt by her desertion, Clay decided to go on alone.

He rode his horse into the threshing country and worked with a mowing crew. There he met the half-breed from the Shiveley ranch and told the Indian to be on the lookout for Luce and her father. The Indian did meet the horse trader and made a large wager on a race with him. The horse trader lost the race and the Indian collected the money. Next day the Indian was found with a bullet in the back of his head and no money in his clothing, and the horse trader and Luce had disappeared. Clay helped bury the Indian, but before the burial he shot Wade's rifle, which the Indian had stolen. The bullet did not split. Clay knew then that Wade had been telling the truth about not killing Howell. He suspected that Luce's father had killed and robbed both Howell and the Indian.

Clay joined a party moving on to a railroad construction camp. On their way there was an accident, and one of the horses had to be killed. When Clay saw the horse, he recognized it as one belonging to Luce's father, and he knew that she was in the group. He volunteered to shoot the horse, but first he found Luce and asked for her rifle. With it he killed the animal and later, examining the bullet, he saw that it was split. When he told her that the trader had murdered Howell and the Indian, she claimed she had done the killings.

She said that her father, who was now dead, had lost a lot of money to Howell and that her stepmother and Howell had fought. Luce had shot the old man during the fight and had taken the money her father had lost to him. Later she killed the Indian because he had won her father's money in the horse race.

Clay suspected that Luce was trying to protect her dead father. Besides, he still wanted her. He climbed into her wagon and they joined the long line of settlers who were still seeking a place where they could make real homes. Whatever their past, they would always go on together.

THE HOOSIER SCHOOLMASTER

Type of work: Novel

Author: Edward Eggleston (1837-1902)

Type of plot: Regional romance

Time of plot: About 1850

Locale: Indiana

First published: 1871

Principal characters:

RALPH HARTSOOK, a young schoolmaster

BUD MEANS, Ralph's pupil and friend

HANNAH THOMSON, the Means' bound-girl

DR. SMALL, Ralph's enemy

PETE JONES, Dr. Small's partner in crime

WALTER JOHNSON, Ralph's cousin, one of the robbers

MARTHA HAWKINS, Bud Means' sweetheart

SHOCKY, Hannah's brother

Critique:

Eggleston wrote *The Hoosier Schoolmaster* as a regional study. In it he caught the Hoosiers of his day, with their singular twists of phrasing, their rough frontier conduct. His simple plots, stock characters and thinly-disguised morality were all subordinate to his main purpose. If *The Hoosier Schoolmaster* is not a great book, it certainly is not to be overlooked, for its author faithfully recorded the place and time he wished to describe.

The Story:

Ralph Hartsook had not thought schoolteachers were judged by their muscular ability when he applied for the job as schoolmaster of Flat Creek, Indiana. Before long, however, he learned his competence would be judged by his power to keep his pupils from driving him out of the schoolhouse. His first step was to make friends with Bud and Bill Means, sons of the school trustee, in whose house he was to board for a time. He was tired from the ten miles he had trudged to apply for his job, but he walked almost the same distance that evening when he went coon hunting with the boys.

Ralph Hartsook held his own against the pranks and challenges of his pupils until the night of the big spelling-bee. Then before most of the people in Flat Creek he was defeated by the Means'

bound-girl, Hannah Thomson.

Finding himself strongly attracted to the girl, he escorted her home after the spelling-bee.

Kept awake by curiosity about Hannah's past, Ralph had trouble sleeping that night. At two in the morning he got up, restless, and strolled down the road toward the schoolhouse. Three horsemen passed him in the darkness, one riding a horse with white markings. A few minutes later Dr. Small rode by, returning, Ralph supposed, from a night call. He went back to Pete Jones' house, where he was staying at the time. The next morning he discovered that the horse with the white markings stood in Pete's stable, and he learned from Shocky Thomson, Hannah's young brother, that there had been a robbery the night before.

He decided not to tell what he knew. He had no proof that Pete Jones was connected with the housebreaking and it would have been awkward to explain his own ramblings at an early hour. To add to his misery that day, Mirandy Means, who had been casting sheep's eyes at him, informed him that her brother Bud was fond of Hannah.

Squire Hawkins invited Ralph to spend the weekend with him. Walking toward the squire's house with Shocky, who took the same direction home from

school, he learned from the boy that his father was dead and his blind mother in the poorhouse. When Hannah went to live with the Means, he himself had been taken in by Mr. Pearson, a basket-maker.

That evening Ralph was surprised to see Dr. Small's horse tied in front of Granny Sander's cabin. She had a reputation as a witch among the people of Flat Creek, and she was a malicious gossip. Ralph did not know that the doctor was busy planting the seeds of rumors in Granny Sander's mind, rumors that Ralph had been a philanderer at home, and that he was somehow implicated in the robbery. Small disliked Ralph, though Ralph had never been able to find any reason for it. Rumor had done its ugly work by Sunday morning. At church Ralph's neighbors had little to say to him.

On Christmas Day, which came the following week, the boys did not follow the custom of asking the teacher for a holiday. Instead Bud and others of the older pupils barricaded themselves in the schoolhouse to keep Ralph from entering and had to be forced out by sulphur thrown down the chimney. Later Bud threatened to thrash Ralph because the schoolmaster had taken the squire's niece, Martha, to church the Sunday before. Bud was jealous. Ralph immediately declared he was really inclined toward Hannah, but had avoided seeing her because of Mirandy's statement. He and Ralph quickly became fast friends. Now, the schoolmaster felt, he had a clear field for courting.

Before Bud and Ralph finished their talk, Shocky burst into the schoolhouse with the news that Mr. Pearson was about to be tarred and feathered by the people of Flat Creek, who had been led by Pete Jones to believe the basket-maker was guilty of the robbery. Pearson, too, had seen three men riding by on the night of the robbery, and Jones had decided the best way to divert suspicion from himself would be to accuse Shocky's

benefactor.

Hoping to protect the old man, Bud Means started toward the Pearson home. On the way he met Jones to whom he gave a sound drubbing.

That night Bud helped Pearson to escape to his brother's home in the next county. To thwart Pete Jones' efforts to have Shocky Thomson bound out by declaring the Pearsons paupers, Ralph took the boy to stay with his friend, Miss Nancy Sawyer, in his home town of Lewisburg. His aunt, Mrs. Matilda White, refused to have Shocky's mother in her house because she was a pauper, and so, at Miss Sawyer's own suggestion, Mrs. Thomson was brought to the Sawyer home to spend the weekend with her son. Through Miss Sawyer's efforts, a collection was taken up at church that Sunday afternoon, and with that donation and the money she earned knitting socks, Mrs. Thompson was able to make a home of her own for Shocky.

That same Sunday Bud, intending to ask Martha to marry him, visited Squire Hawkins' house. Suddenly bashful, he told her only of the spelling-bee to take place at the schoolhouse on Tuesday night. Shortly afterward the squire received an anonymous letter, threatening him with the burning of his barn if Martha associated with Bud, the implication being that Bud was incriminated in the robbery. The squire persuaded Martha to ignore Bud. Chagrined by her refusal to let him escort her home from the spelling-bee, Bud began to cultivate Pete Jones and his friends, among them Dr. Small and Walter Johnson, Ralph's cousin.

Bud soon proved he was still Ralph's friend. One day Hannah brought Ralph a letter Bud had sent warning him that he was suspected of the robbery and that there was a plan afoot to tar and feather him that night. Ralph saved himself from the mob by going to a nearby town and giving himself up to the authorities there. His trial was held the next day.

All of Flat Creek was present to see the schoolmaster convicted. Mrs. Means and Pete Jones, particularly, were willing to offer damaging testimony, the former because Ralph had spurned Mirandy's attentions. It was Dr. Small who vindicated Ralph, however, by overshooting the mark in his anxiety to clear himself of Ralph's testimony that the doctor had been out on the night of the robbery.

Small had Walter Johnson called to the stand to testify they had spent the evening together in the physician's office. But Johnson, at a prayer meeting he had attended with Bud, had been deeply impressed by the minister's warning of

eternal damnation for sinners. Summoned before the court, he gave way to his guilty conscience and declared that he, Small, Pete Jones, and Pete's brother had committed the robbery, and that Ralph and Mr. Pearson were innocent.

Walter Johnson went free because of his testimony, but Dr. Small, who had been the ringleader of the band, was hanged. Jones and his brother were given prison sentences.

Ralph Hartsook returned to Lewisburg to teach in a new academy there. Shortly afterward he married Hannah. At Ralph's wedding Bud found his courage at last and proposed to Martha.

HORACE

Type of work: Drama

Author: Pierre Corneille (1606-1684)

Type of plot: Neo-classical tragedy

Time of plot: Remote antiquity

Locale: Rome

First presented: 1640

Principal characters:

HORACE, the most courageous of the Roman soldiers
SABINE, his Alban wife
OLD HORACE, his father, formerly a soldier
CAMILLE, Horace's sister
CURIACE, Sabine's brother, in love with Camille
VALÈRE, a Roman soldier in love with Camille
JULIE, confidante of both Sabine and Camille
TULLE, the ruler of Rome

Critique:

After the controversy which raged over *The Cid* (1636), an extravagant heroic drama, Corneille turned to Livy for his inspiration. In *Horace*, a tightly constructed play which rigorously followed dramatic precepts, he succeeded in producing a patriotic drama both popular with the audience and acceptable to the critics.

The Story:

Although formerly united by ties of patriotism and blood, for Alba was the birthplace of the founders of Rome, Romulus and Remus, the cities of Rome and Alba were at war. Sabine, the wife of Horace, was divided in her loyalties between the city of her birth, where her brothers still lived, and the city of her famous warrior-husband. The battle was to be decided by armed combat between three heroes from each side. Sabine drew little comfort from the resolution, which meant the defeat either of her kinsman or of her husband. Camille, the betrothed of Curiace, the Alban warrior-brother of Sabine, felt her loyalties divided between her loved one and her brother Horace. Even though the oracles had been favorable toward her coming marriage, her dreams envisioned the im-

minent horror.

The battle postponed, Curiace visited Camille at the home of Old Horace, her father. He declared his abiding love for her, though he remained an Alban patriot, loyal to his city. They commented on the oracles and wished for a lasting peace. When the two warriors met, however, Horace was insistent on the outcome of the trial by combat. Curiace, who stressed the need for peaceful understanding, was dismayed to hear that his prospective brothers-in-law, Horace and his two brothers, were to represent the Romans. He was even more oppressed in spirit when a messenger announced that he and his two brothers were to defend the honor of Alba.

Horace wanted no sympathy from Curiace, though he bore him no ill will. Curiace saw love of wife and family as paramount over Horace's kind of patriotism.

Horace then gave the lovers a moment together before the debt of honor was to be paid. Camille, mindful of the fact that she was the daughter and the sister of famous warriors, denounced the patriotism that could make her choose between love of family and of her future husband. She begged Curiace to avoid a battle

which could only end in tragedy, no matter what the outcome. His first duty, however, was to his country, and he brutally asserted this fact. Sabine and Camille then begged the cause of love of home and family, while Horace and Curiace defended honor and patriotism. The women were unsuccessful in their suit, and Old Horace comforted them as the young men went off to prepare for the combat. Young Horace, loving to his sister and kind to his aged parent, sought glory in battle; Curiace, no less patriotic, felt that he had lost wife, brothers, and brothers-in-law by a grim turn of fate.

Sabine, given at first to confusion and later to bitterness, lamented her sad position as the sister of the Alban warriors and the wife of their adversary. When she inquired of her friend Julie whether her husband or her brothers had been vanquished, she was told that no resolution had been reached; the king had just then arranged the combatants and charged them to fight to the death, that the fate of the two principalities might be determined. Camille, wearied by her solitary wonderings and fears, joined the discussion. She renounced the deceptive oracle, and neither the wife nor the prospective bride could find solace for their anxiety and grief. Sabine declared that a wife was the most bereaved, to which Camille replied that her sister-in-law had never been in love. For the moment the controversy was resolved by Old Horace, who declared that Rome suffered most; all else was in the hands of the gods.

Julie then brought word that the Alban brothers had been victorious, that two of Old Horace's sons were dead, and that Horace had fled the battlefield. The old man was appalled that his son could see his brothers die without drawing new courage from such defeat and either go down to death or glory. Camille felt some relief that both her lover and brother were for the moment spared, and

Sabine was content that her husband was alive. Old Horace could share none of these sentiments; his loyalties were for honor, country, manliness.

Valère, dispatched by Tulle to bring comfort to Old Horace, told of the outcome of the battle. He said that Horace had retreated as a ruse in order to attack the Albans at a disadvantage and that he had killed all three. The old man, his family honor vindicated, rejoiced in the face of Camille's great sorrow. Left alone, she lamented the death of her two brothers and her lover and reviled Rome as the symbol of patriotic infamy.

Into this scene of unrestrained grief came the victorious warrior accompanied by his faithful soldier-in-arms bearing the swords of the vanquished brothers. Displaying the arms, now the spoils of war, which had killed their brothers, he taunted Camille with the glory of Rome while she declared his deed murder. When he accused her of disloyalty, her replies inflamed him to murder, and with the sword of Curiace he killed his sister, a deed which he defended as an act of justice. Sabine, shocked by her husband's bloody deed, was comforted crudely by her husband, who felt that he had performed an act of patriotism justified by the insult to his country. The deeds of heroism he recounted only heightened the despair of his wife, who declared her only wish was to die.

Old Horace, proud of his son's achievements but saddened by his vindictiveness, was distressed over the sudden turn of events which might now deprive him of his last offspring. The fate of his son he must now leave to his king. Tulle, in response to the eloquent plea by Valère, allowed Horace to speak for himself. The hero and murderer wanted most to die, knowing that his past glory had been dimmed by the murder of his own sister. Sabine begged the king to kill her that her husband might live; Old Horace wished the king to save the last of his sons. Tulle, after he had heard all the

pleas, felt that Horace's fate rested with the gods, that a king could only pardon that which he could not condone.

THE HORSE'S MOUTH

Type of work: Novel

Author: Joyce Cary (1888-)

Type of plot: Picaresque romance

Time of plot: The 1930's

Locale: London

First published: 1944

Principal characters:

GULLEY JIMSON, an unconventional artist

SARA MONDAY, his one-time model

COKER, a barmaid

NOSY, an aspiring artist

MR. HICKSON, an art collector

PROFESSOR ALABASTER, a critic

SIR WILLIAM BEEDER, Jimson's benefactor

Critique:

The Horse's Mouth is one of several novels depicting the life and times of Gulley Jimson, artist and social rebel. Told in the first person singular, the story is a delightful combination of humor, pathos, and down-to-earth philosophy. Whether Gulley was a genius or the greatest rogue in modern art circles is a question which the writer makes no attempt to settle, but there is no doubt that Gulley is one of the most fascinating figures in modern literature. Here is the familiar picaresque romance brought up to date and enlivened by the supple, witty qualities of Mr. Cary's style.

The Story:

Just out of prison, Gulley Jimson looked up his old friend Coker, the ugly barmaid at the Eagle. Coker wanted him to press a lawsuit over some of his paintings, for if Gulley collected Coker would collect from him. At last Gulley managed to get away from her and return to his studio in an old boat shed.

The shack roof leaked and the walls sagged. His paints and brushes had either been stolen or ruined by rain and rats, but the Fall was there. The Fall, depicting Adam and Eve in their fall from

grace, would be his masterpiece.

Gulley had a questionable reputation as an artist. Several years back he had painted some nudes of Sara Monday, startling portraits of a lovely girl in her bath. Sara had lived with Gulley as his wife. When the breakup came she had stolen the pictures and sold most of them to a collector named Hickson. One or two she kept for herself. Gulley, past sixty now, had done nothing since the Sara nudes to add to his reputation, but he still had faithful followers of tramps, beggars, and young Nosy. Nosy, wanting to be an artist, worshiped art and Gulley Jimson.

To complete the Fall, Gulley needed paints and brushes. In order to get Gulley to see Sara Monday and secure evidence for a lawsuit to compel Hickson to return the Sara nudes, Coker bought him some paints and brushes. Off and on he worked on the Fall, driven sometimes by compulsion to paint, sometimes by desire for a beer or two.

When Coker pinned him down and took him to see Sara, Gulley was stunned to find her an old hag to whom he felt drawn even while he pitied and despised her. Sara willingly signed a statement that she had given the stolen pictures to

Hickson; then she tried to renew her affair with Gulley. Sara had been badly treated by a succession of men, but, like Gulley, she had few complaints. Both felt that the short-lived prosperity and good times they had enjoyed were now being paid for.

Gulley, working intermittently on the Fall, frequently had to trick Coker into buying him paints. Once she forced him to go with her to Hickson, to try to get the pictures or a settlement for them. When Hickson was ready to settle a small sum on Gulley, even though he had legitimately taken the pictures in return for a debt, Gulley slipped some valuable snuffboxes in his pocket and was caught by Hickson and the police. Although that bit of foolishness cost him six months, he bore no malice toward Hickson.

In jail, Gulley received a letter from Professor Alabaster, who planned to write a life history of the painter of the Sara Monday pictures. Gulley thought the idea ridiculous, until he decided there might be money in it. He had had another idea for another masterpiece, and after his release he hurried back to the boat shed to finish the Fall and get started on his new work. He found Coker pregnant and in possession of the shed. Betrayed by her latest lover, her job at the pub lost, she had moved to the shed with her mother. Gulley had to find some way to get the Fall out. Before he had made any plans, he met Professor Alabaster. Alabaster not only wanted to write Gulley's life history but also hoped to sell some of Gulley's work to Sir William Beeder, a collector who admired the paintings possessed by Hickson. Gulley tried to interest Alabaster and Sir William in one of the new masterpieces he was going to do, but Sir William had a great desire for one of the Sara nudes or something similar.

Gulley still hoped to interest Sir William in the Fall, but when he went again to the boat shed he found that Coker's mother had cut it up to mend the roof. Gulley

decided there was no use in getting his temper up and doing something foolish; then he would land back in jail before he could do another masterpiece or make a sale to Sir William. Besides, he suddenly realized that he was tired of the Fall.

In the meantime, if Sir William wanted a Sara nude, perhaps Gulley could persuade old Sara to give him one of the small ones she had kept. But Sara, still vain, loved to take out the portraits of her lovely youth and dream over them. Gulley tried every trick he could think of, without success.

When Sir William left London, Gulley wheedled Alabaster into giving him the key to Sir William's apartment. Needing canvas and paints, he pawned the furniture and art collections, and even grudgingly let a sculptor rent one end of the drawing-room to chip away on a piece of marble. Gulley honestly kept the pawn tickets so that Sir William could redeem his possessions. He used one wall for a weird painting he was sure would please Sir William. But when the owner returned unexpectedly, Gulley decided to talk to him from a distance and ducked out before his benefactor found him.

With faithful Nosy, Gulley went to the country for a time. There he worked a new scheme to get money, but another crook beat him up and sent him to the hospital. While recuperating, Gulley had another vision for a masterpiece and wrote Sir William about his idea. Alabaster replied for Sir William, who still insisted on a nude and thanked Gulley for caring for his furniture.

By the time Gulley got back to the boat shed, Coker had had her baby and was firmly installed there. Gulley moved into another empty building and set about preparing the wall for a painting of the Creation. He was aided by Nosy and several young art students he had shanghaied. He tried again to get a nude from old Sara. When Hickson died and gave the Sara pictures to the nation,

Gulley was famous. Alabaster found a backer for the life history, and distinguished citizens called on Gulley to see about buying more pictures from him. Gulley had, in the meantime, copied one of his old pictures of Sara from the original in the Tate Gallery and had sold it on approval to Sir William for an advance payment of fifty pounds.

He made one last try to get a picture from Sara. When she refused, he pushed her down the cellar stairs and broke her

back. Knowing the police would soon be after him, he raced back to the Creation and painted like a madman, trying to finish the picture before his arrest. He never completed the painting; his spiteful landlord tore the building down over his head. Thrown from his scaffold, he came to in a police ambulance and learned that he had suffered a stroke. He did not grieve. Rather, he laughed at all the jokes life had played on him, and the jokes he had played on life.

HORSESHOE ROBINSON

Type of work: Novel

Author: John P. Kennedy (1795-1870)

Type of plot: Historical romance

Time of plot: 1780

Locale: The Carolinas

First published: 1835

Principal characters:

SERGEANT HORSESHOE ROBINSON, a colonial patriot
MAJOR ARTHUR BUTLER, his friend
MR. LINDSAY, a Loyalist
MILDRED, Lindsay's daughter
HENRY, Lindsay's son
WAT ADAIR, a Tory
TYRREL, a British officer
MARY MUSGROVE, a patriot
JOHN RAMSAY, Mary's sweetheart

Critique:

Horseshoe Robinson, A Tale of the Tory Ascendancy is a love story and a war story. A good narrative description of the effect of the American Revolution on the people of the Carolinas, the novel is unspoiled by flag-waving sentimentality. Horseshoe Robinson is a hunter and a woodsman with a personality much like that of our common story-book conception of early American pioneers. The love story is important in this novel, but it is trivial compared to the importance of the war itself. From a historical point of view, the book makes a valuable contribution with its portrayal of the confusion caused by divided loyalties between England and the Colonies.

The Story:

In the secluded back country of South Carolina two men in the service of the revolutionary colonial forces were traveling together. They were Major Arthur Butler and his shrewd sergeant, a man known throughout the region as Horseshoe Robinson, because of his former occupation as a blacksmith. Although they passed as chance travelers, they were on a secret mission to trace the movements of the enemy and to enlist aid for the cause of colonial independence.

Before setting out on their dangerous journey, Arthur Butler was moved to

stop near Dove-Cote, the residence of Mr. Lindsay, a Loyalist gentleman who had come to this territory to live because he wished to avoid the conflict between the colonists and the British government. He himself was loyal to the crown because of financial interests in England, but his son Henry was sympathetic to the American cause. Mildred, Lindsay's daughter, was in love with Arthur Butler, but because of the major's connections with the colonial army Mr. Lindsay had forbidden her to see Butler. For this reason they met secretly in a grove not far from Dove-Cote. After the meeting she returned unseen to Mr. Lindsay's house, and Butler and Horseshoe Robinson went to the inn of Mistress Dimock, not far away.

That night at the inn Horseshoe encountered a Tory spy named James Curry, a stealthy rascal who was passing as the servant of Mr. Tyrrel, a guest at Dove-Cote. Tyrrel, a disguised British officer, was often at Mr. Lindsay's home, ostensibly to secure that gentleman's aid for the Loyalists, but in reality to court Mildred, who despised him and everything he stood for. Seeing Curry at the inn, Horseshoe knew that Tyrrel was again visiting Dove-Cote. Although he let the fellow escape, he was afraid that Tyrrel and Curry might cause trouble for

Butler and himself on their trip through South Carolina.

Major Butler had been sent by General Gates on a mission to another rebel general in Georgia. With Horseshoe as a companion, the major felt certain that he could complete his undertaking. On their first night in the forest Horseshoe led Butler to the home of Wat Adair, an old friend whom he thought loyal to the rebel cause. However, Wat was not a true friend. Having been bought off by the Tories, he planned that night to direct Butler and Horseshoe to an ambush in the forest. But a relative of Wat, Mary Musgrove, overheard Wat plotting with another Tory, and being loyal to the rebels she whispered to Butler the plans she had learned.

Through her warning Horseshoe and Butler avoided one trap, only to fall into an ambush of some rough Tories, among them Curry. Fearing that the drunken crew planned to murder Butler and himself, Horseshoe escaped, hoping to rescue Butler later.

The family of Mary Musgrove was a rebel family, and Horseshoe proceeded to their home to get help in his plan. In addition, the family of Mary's sweetheart, John Ramsay, was a rebel family. With the Ramsays and the Musgroves, Horseshoe planned to engage the enemy and bring Butler to safety. Mary, pretending to be a vendor of fruit, was to enter the Tory camp where Butler was being held. There she was to communicate with the major and give him word of his rescuers' plans.

James Curry had charged Butler with conspiring to murder Mr. Lindsay, a loyal subject of the king. In order to disprove this charge, Horseshoe returned to Dove-Cote. Mildred's distress at the news of her lover's arrest had caused her father great grief, and he relented his stern stand against Butler and assured Mildred that he would not punish her for her concern over the major. When Horseshoe found Mildred and her brother Henry at Dove-Cote, Mr. Lindsay had

gone off with Tyrrel to a meeting of Loyalists in a nearby town. Having heard Horseshoe's account of the charges against Butler, Mildred resolved to go to Cornwallis, the English general, and plead with him for Butler's life. Mildred was confident she could prove that Butler could never have had designs on the father of the girl he loved. Accompanied by Henry Lindsay and Horseshoe Robinson, she set out for Cornwallis' headquarters.

John Ramsay and Mary were able to effect Butler's escape from the camp where he was held prisoner, but John was killed before they reached a place of safety. Grief-stricken by the loss of her sweetheart, Mary attended the funeral services, which were conducted by her father, Allen Musgrove. While the services were going on, they were interrupted by some British troops, and Butler was once again taken prisoner.

When Mildred and her two companions succeeded in getting an interview with Cornwallis, the courtly general gave Mildred his promise that no harm would befall Butler. While the general was speaking with Mildred, he received a message that Butler had escaped. Mildred set out for Dove-Cote with Horseshoe and her brother. On their way they met Mary Musgrove, her family, and the Ramsays, who told them of Butler's second capture by British troops from a nearby camp. Again Mildred resolved to intercede on behalf of her lover, and Henry and Horseshoe agreed to accompany her.

While Mildred awaited an opportunity to seek Butler, the forces of the Loyalists and the rebels were engaging in the battle of King's Mountain. During the fighting Horseshoe rescued Butler and brought him safely back to Mildred. Then the two lovers revealed that they had been married for over a year, in a secret ceremony witnessed by Mistress Dimock and Henry Lindsay.

Wat Adair was captured, and Horseshoe saw to it that he received just pun-

ishment for betraying his American friends. Wat told Horseshoe that Tyrrel was really an English general who had bribed Wat to lead Butler and Horseshoe into a trap. Henry, who had participated in the battle, found Tyrrel's body lying among the dead and wounded. James Curry was captured by rebel forces. It seemed certain that the Tory ascendency in South Carolina was at an end.

But the happy reunion of the lovers was clouded by the death of Mr. Lindsay. When he learned that Mildred had gone

to see Cornwallis, he set out to find her before the battle began. Following Tyrrel toward the scene of the fighting, Mr. Lindsay was fatally wounded and Tyrrel killed. Mildred and Henry were able to speak with their father before he died, however, and he lived long enough to take the hands of Mildred and Butler and forgive them for having disobeyed him. He died shortly afterward in a delirium brought on by his fever.

Mildred and Butler returned to Dove-Cote to live a long and prosperous life together.

THE HOUSE BY THE CHURCHYARD

Type of work: Novel

Author: Joseph Sheridan Le Fanu (1814-1873)

Type of plot: Mystery romance

Time of plot: Late eighteenth century

Locale: Chapelizod, a suburb of Dublin

First published: 1863

Principal characters:

MR. MERVYN, son of Lord Dunoran

LORD DUNORAN, an Irish peer convicted of murdering one

Mr. Beauclerc

PAUL DANGERFIELD, the real murderer of Mr. Beauclerc

ZEKIEL IRONS, Dangerfield's accomplice in the murder

DR. BARNABY STURK, a witness to the murder

Critique:

Le Fanu's career as a novelist dated from the publication of this book, which he began writing after the death of his wife in 1858. He withdrew from society at the time of her death and wrote to keep himself occupied. Le Fanu's novels, including this one, are novels of lush life—and something more. Death, mystery, and the supernatural are the grim twilight materials of his fiction. Constant speculation on death and the supernatural enabled him to communicate a spectral atmosphere to his novels. A master of terror, Le Fanu has been favorably compared in the past with such other masters of the supernatural as Wilkie Collins and Poe. This novel is generally regarded as his masterpiece, although *Uncle Silas* was the most popular during his vogue.

The Story:

Lord Dunoran, an Irish peer, had been executed after his conviction for murdering a man named Beauclerc in London. In addition, his estates were declared forfeit to the crown, and his family was left under a shadow. Eighteen years after his death, his son, who went under the name of Mr. Mervyn, took the body back to Ireland and buried it in the family vault in the Anglican church in Chapelizod, a suburb of Dublin. Following the burial, Mervyn moved into an old house that was reputed to be haunted;

several families had moved out of it after having seen strange apparitions and heard strange noises at night. Mervyn hoped that in the neighborhood he might pick up some clues that would lead him to the true murderer of Beauclerc, for the young man still believed his father innocent of the crime for which he had died years before.

About the same time that young Mervyn took up residence in the haunted house, another stranger came to Chapelizod, a man named Paul Dangerfield, who was looking after the affairs of a local nobleman. Dangerfield was a very rich man, and before long he had ingratiated himself in the hearts of the local people by his apparent good sense and his liberality. Of young Mervyn, on the other hand, the villagers were very suspicious, for he kept to himself, and only a few people knew his real identity.

The appearance of Paul Dangerfield caused fears and apprehensions in the minds of two men who lived in Chapelizod. The two were Zekiel Irons, the clerk at the Anglican church, and Dr. Barnaby Sturk, a surgeon at the garrison of the Royal Irish Artillery. Irons had been the accomplice of the man who had actually committed the murder of which Lord Dunoran had been convicted. Dr. Sturk had been a witness to the murder. They both recognized Paul Dangerfield to be a man named Charles Archer, a

ruthless wretch who would think as little of taking their lives as he had of taking those of others.

Zekiel Irons, who wanted to live without fear, resolved to help young Mervyn discover the guilt of Archer-Dangerfield, for Irons knew that he could never live securely until the man was in prison or dead. Irons had been present also when Dangerfield had killed his other accomplice, who had tried to blackmail Dangerfield. On two occasions Irons visited Mervyn and imparted a portion of what he knew; on both occasions he warned Mervyn not to tell anyone at all, lest his informant be killed.

Dr. Sturk, meanwhile, also recognized Dangerfield as Charles Archer, the man he had seen commit a murder. Dr. Sturk, pressed for money, was trying to become an agent for Lord Castlemallard, who was represented by Dangerfield. Dr. Sturk made the mistake, however, of threatening Dangerfield with exposure if the agency were not forthcoming. Dr. Sturk was found terribly beaten about the head one night. Since he was in a deep coma, no one knew who had tried to kill him. Evidence pointed, however, to Charles Nutter, the man Dr. Sturk was trying to replace as the nobleman's agent in Chapelizod, for Nutter had disappeared on the same night that Dr. Sturk was attacked. There was no evidence to indicate that Dangerfield had been the attacker. He had been so helpful to Dr. Sturk that he was under no suspicion.

Dr. Sturk lingered on, and for a time it seemed as if he might recover. Dangerfield arranged for a surgeon to come, at a high fee, to operate on the doctor. Dangerfield had convinced Mrs. Sturk that the operation was the only chance her husband had for life, but actually Dangerfield hoped the operation would be a failure and that Dr. Sturk would die without revealing the identity of his attacker. But the operation was a partial success. Dr. Sturk regained his mind and

lived for several days, during which time he made depositions to the magistrates concerning the identity of his attacker and the fact that Dangerfield had murdered another man years before. These events moved Zekiel Irons to go also to the magistrates and tell what he knew about the real identity of Paul Dangerfield and the part he himself had played in the murder of Beauclerc. Even in the face of that evidence, the magistrates found it difficult to believe Dangerfield guilty. The fact that Dangerfield had paid for the operation and had lent money to Mrs. Sturk, as well as the disappearance of Charles Nutter, left them in doubt.

But Charles Nutter, apprehended in Dublin within one day of Dangerfield's arrest, was able to prove that he had been away on other business at the time of the attack on Dr. Sturk. He had, however, gone so close to the scene of the crime that he had frightened off Dangerfield before he could finish the murder.

Nutter had not run away; he had simply been to England and Scotland trying to straighten out his domestic affairs. A woman had attempted to prove he was a bigamist because he had married her several years before his marriage to the woman the people in Chapelizod knew as his wife. He had married the woman, but she herself was a bigamist, having been already married to another man. Nutter had been off to find the true husband, to prove that his marriage to the woman was really no marriage at all. He had been compelled to leave secretly lest he be arrested as a bigamist before he could gather evidence to clear his name.

In another quarter of the village the apprehension of Dangerfield had great implications. He had been engaged to the daughter of the commanding general of the Royal Irish Artillery, even though he was many years older than the girl. Because of his wealth, the general

was quite anxious to have his daughter marry Dangerfield. The girl, however, was in love with Mervyn and secretly engaged to him. Dangerfield's arrest prevented the general from marrying his daughter to a man she did not love.

So far as Mervyn was concerned, the apprehension of Dangerfield did more than open the way for his marriage to the general's daughter. The information which Dr. Sturk and Zekiel Irons gave concerning the murder of Beauclerc cleared Mervyn's father, Lord Dunoran. When Parliament met again, it returned

to Mervyn his good name, his title, and the estates forfeited at the time of his father's conviction.

Paul Dangerfield, alias Charles Archer, was never convicted, nor was he tried by a court. He died mysteriously in his cell in the county gaol in Dublin while awaiting trial, thus cheating the state of executing him for murder. Not long afterward, the new Lord Dunoran and the daughter of the general commanding the Royal Irish Artillery were married in a great ceremony at Chapelizod.

THE HOUSE BY THE MEDLAR TREE

Type of work: Novel

Author: Giovanni Verga (1840-1922)

Type of plot: Impressionistic realism

Time of plot: Mid-nineteenth century

Locale: Sicily

First published: 1881

Principal characters:

PADRON 'NTONI, head of the Malavoglia
BASTIANAZZO, his son
LA LONGA, Bastianazzo's wife
'NTONI, their oldest son
LUCA, their second son
MENA, their oldest daughter
ALESSIO, their youngest son
LIA, their youngest daughter
UNCLE CRUCIFIX DUMBBELL, a local usurer
GOOSEFOOT, his assistant
DON MICHELE, brigadier of the coast guard

Critique:

This novel, translated also under the title *The Malavoglia*, is one of the most interesting contributions of Italian literature to modern realism. Its characters are poor, simple people who can never rest from their struggle to keep alive. The message of the novel is that man is continually being pulled apart by his own forces, so that only by working together with his fellow men can he hope to survive. Written in a completely realistic fashion, with no intrusion from the author, this novel bridges the gap between realism and naturalism.

The Story:

In the village of Trezza, on the island of Sicily, the Malavoglia family had once been great. Now the only Malavoglia left were Padron 'Ntoni and his little brood in the house by the medlar tree. But they were happy and prosperous, living well on the income brought in by their boat, the *Provvidenza*.

When the oldest grandson, 'Ntoni, was conscripted, the first sadness fell on the household. In that same year other things went badly, and the market for fish was poor. With 'Ntoni gone, the money that came in had to be divided with extra help that Padron was forced to hire. Eventually

Padron 'Ntoni had to arrange a loan with Uncle Crucifix Dumbbell to buy a shipment of coarse black beans on credit from him. The beans were to be resold at Riposto by Padron's son, Bastianazzo. Although La Longa, Bastianazzo's wife was skeptical of this deal, she kept quiet, as beffited a woman. Soon afterward, Bastianazzo sailed away on the *Provvidenza* with the cargo of beans aboard. All the villagers whispered that the beans were spoiled, that Uncle Crucifix had cheated the Malavoglia. It was well known that Uncle Crucifix was an old fox in all money matters.

Nevertheless, if the beans were sold, Padron 'Ntoni's family would be well off. The man whose son was to marry Mena Malavoglia rubbed his hands in anticipation of his boy's good fortune. The women of the village, and others too, agreed that Mena was everything a girl should be. But luck went against the Malavoglia family. In the early evening a huge storm came up. Down at the tavern Don Michele, the brigadier of the coast guard, predicted the doom of the *Provvidenza*. When word came that the boat had been lost, Bastianazzo with her, grief engulfed the Malavoglia family. To add to their troubles, Uncle Crucifix began to demand his

money. All the neighbors who brought gifts of condolence to the house by the medlar tree looked about the premises as if they saw Uncle Crucifix already in possession.

Stubbornly Padron 'Ntoni and his family set to work to repay the loan. It was decided to have Mena married as soon as possible. Alfio Mosca, who drove a donkeycart and often lingered to talk with the girl, was grieved at the news. Then one day the *Provvidenza*, battered but still usable, was towed into port. The Malavoglia rejoiced. At the same time 'Ntoni arrived home. Luca, the second son, was drafted. Each member of the family slaved to make enough money to repay the debt.

Meanwhile Uncle Crucifix was fiercely repeating his demands. At last he decided to pretend to sell his debt to his assistant, Goosefoot; then, when officers were sent to Padron 'Ntoni's house, people could not say that a usurer or the devil's money had been involved in their troubles. A short time later a stamped paper was served on the Malavoglia family. Frightened, they went to a city lawyer who told them that Uncle Crucifix could do nothing to them because the house was in the name of the daughter-in-law, and she had not signed the papers in the deal of beans. Padron 'Ntoni felt guilty, however; he had borrowed the money and it must be paid back. When he asked advice from the communal secretary, that official told him that the daughter-in-law must give dower rights on the house to Goosefoot, who was now the legal owner of the note. Although Goosefoot protested that he wanted his money, he nevertheless accepted a mortgage.

As the family began to gather money to repay the loan, luck again went against them. New taxes were put on pitch and salt, two necessary commodities, and personal relations between Goosefoot and the family were strained when he and young 'Ntoni came to blows over a girl. In the village there was talk of smugglers, and the rumors involved two of 'Ntoni's close

friends. Goosefoot enlisted the aid of Don Michele to watch 'Ntoni closely.

When Mena's betrothal was announced, Alfio Mosca sadly left town. Padron 'Ntoni, happy over the approaching marriage of his granddaughter, offered Goosefoot part of the money on the loan. But Goosefoot, demanding all of it, refused to be moved by the fact that Mena needed a dowry. On top of these troubles the Malavoglia family learned that Luca had been killed in the war. Goosefoot began again to send stamped papers. When Padron 'Ntoni appealed to the lawyer, he was told that he had been a fool to let La Longa give up her dower rights on the house but that nothing could be done about the matter now. So the family had to leave the house by the medlar tree and move into a rented hovel.

Somewhat repaired and on a fishing excursion, the *Provvidenza* ran into a storm. When Padron 'Ntoni was injured by a blow from the falling mast, young 'Ntoni had to bring the boat in alone. After the old man had recovered, 'Ntoni announced his decision to leave home; he could no longer stand the backbreaking, dull work of his debt-ridden family. His mother, grief-stricken by his departure, contracted cholera and soon died. Meanwhile Mena's engagement had been called off by her betrothed's father. Everything was against the Malavoglia. Goosefoot and Uncle Crucifix gave the family no rest, but insisted that they too were poor and needed their money.

When young 'Ntoni returned to his home with no fortune and clothing more ragged than ever, the villagers laughed with derision. Alessio, the youngest son, now began to help with the work, and he and 'Ntoni were able to earn a little money to apply on the family debt. 'Ntoni, still discontented, was often drunk coming home from the tavern.

Don Michele told the boy's young sister Lia, whom he secretly admired, that she and Mena must keep their eyes on

'Ntoni because he was involved with the smugglers. Although the frightened girls tried to remonstrate with their brother, he refused to listen to their pleas. One night Don Michele knocked at Lia's door and told her that she must find her brother, for the police were planning to ambush the smugglers. His warning came too late for the sisters to act, and 'Ntoni was caught after he had stabbed Don Michele in a scuffle during the raid.

Padron 'Ntoni spent all his savings in an attempt to rescue his grandson. Then he was told a false version of the incident, that 'Ntoni had stabbed Don Michele be-

cause he had learned of an affair between the soldier and Lia. The old man was so horrified by this news that he suffered a stroke from which he never completely recovered. Lia left home immediately, without attempting to make known the true facts of the case, and young 'Ntoni was sent to the galleys for five years.

Gradually, under the direction of the youngest son, Alessio, the affairs of the family began to mend. Uncle Crucifix and Goosefoot finally got their money, and Alessio and his bride regained possession of the house by the medlar tree.

THE HOUSE IN PARIS

Type of work: Novel

Author: Elizabeth Bowen (1899-)

Type of plot: Psychological realism

Time of plot: After World War I

Locale: France and England

First published: 1936

Principal characters:

HENRIETTA MOUNTJOY, a brief visitor in Paris, eleven years of age

LEOPOLD MOODY, another visitor, nine years of age

MISS NAOMI FISHER, their hostess for a day

MADAME FISHER, Naomi's invalid mother

KAREN MICHAELIS, friend of Naomi, former pupil of her mother

MAX EBHART, a young Parisian, attractive and intellectual

Critique:

Her facility in creating suspense would have stood Elizabeth Bowen in good stead had she chosen to write detective novels. *The House in Paris* gradually unravels a human secret which not only the readers but also the characters of the novel find both absorbing and oppressive. The author's method, however, is not to emphasize physical action but rather to unfold complex relationships of people, evolving slowly into a conclusion that is logical but necessarily incomplete. There are no pat endings to Miss Bowen's books, no perfect dovetailing of desire and fulfillment; as long as people live, she convincingly and calmly implies, there are questions that will be only partially answered, wishes that will be only partially granted. In this book she presents the situation that a child creates by merely existing: an inadvertent love and an inadvertent begetting that become a problem to several people. It is, in short, the problem of an illegitimate boy, and it has rarely been traced with more keenness and candor.

The Story:

Henrietta arrived at the Gare du Nord uncomfortably early in the morning. She had never been in Paris before; and she was not to be there long this time, for one day only, between two night trains.

By a previous arrangement, the eleven-year-old girl was met at the station by Miss Naomi Fisher, an acquaintance of Henrietta's grandmother, who would look after her during her day in Paris.

Clutching her plush toy monkey while the taxi bumped through gray Paris streets, Henrietta drowsily absorbed Miss Fisher's nervous chatter. The flow of comments, however, was not entirely pointless: Henrietta was presently made to comprehend that her stopover would be affected by some rather unusual developments at Miss Fisher's house. For one thing, Miss Fisher's mother was ill, though today she was feeling better and Miss Fisher could still hope to take Henrietta out for a short sightseeing expedition after lunch. A more important complication seemed to be the presence of Leopold.

Leopold, Miss Fisher explained with obvious agitation, was an added responsibility which she had not foreseen when she agreed to meet Henrietta. He was nine years old, and he had come from Italy to see his mother, who was a very dear friend of Miss Fisher. Apparently, Henrietta gathered, he had never seen his mother before, a fact which struck the little girl as being quite odd and mysterious. Miss Fisher agreed that the circumstances were rather unusual, but she

evaded a more direct explanation. Leopold, she was careful to bring out, was naturally excited and anxious; Henrietta might play with him, if she liked—but she must not question him about his mother.

After arriving at the house in Paris, Henrietta had breakfast and a nap on the sofa before she awoke to find Leopold standing across the salon and gazing at her curiously. The children made wary approaches to acquaintanceship and tentatively compared notes on their respective journeys. In spite of Miss Fisher's injunction, Henrietta managed to learn that Leopold lived at Spezia with his foster parents. Before she could find out more about him, she was summoned upstairs to meet the ill Madame Fisher. The latter seemed a queer person to Henrietta; her manner was ironic and penetrating, and, to her daughter's distress, she insisted on discussing Leopold's father. Once, Madame Fisher intimated, he had broken her daughter's heart. Now he was dead.

Left alone below, Leopold rummaged through Miss Fisher's purse in a vain search for information about his mother. After Henrietta rejoined him, the children had lunch and played aimlessly at cards. While they were thus occupied, the doorbell rang, and Miss Fisher was heard to go to the door. A few minutes later she entered the room, her face suffused with regret and pity. Leopold struggled manfully to affect nonchalance as she told him that, after all, his mother was not coming—she could not come.

Leopold had no way of knowing that his mother was Karen Michaelis, now married to Ray Forrestier. More than ten years earlier, her engagement to Ray had just been announced, and their friends rejoiced in what seemed an ideal match. The marriage was to be delayed, however, until Ray's completion of a diplomatic mission in the East. Shortly after his departure from England, Karen visited her aunt in Ireland. Returning home, she found a pleasant surprise awaiting

her; Naomi Fisher was spending a few days in London.

Karen and Naomi had been intimate ever since Karen, an English schoolgirl, had spent a year under the roof of Madame Fisher in Paris. There she had been housed, perfected in French, and given Madame's keen-eyed supervision, along with other English and American girls who were accepted into the establishment from time to time. There, too, she had first become conscious of Max Ebbart, a dark, taut, brilliant young man whose conversation and intellect Madame Fisher found stimulating. Rather unaccountably, Max had now become engaged to the unassuming Naomi and had accompanied her to England to aid in the settlement of an aunt's estate. Karen welcomed the opportunity to see Naomi, but she expressed reluctance to encounter Max, whose strong self-possession and penetrating mind had always affected her strangely.

Naomi's persistence prevailed, however, and on the final day of her stay in London she succeeded in getting Max and Karen together. While Naomi prepared tea inside the almost-emptied house of her dead aunt, Max and Karen sat outside on the lawn. Little was said, but both were conscious of the tension that their presence together always inspired. That night, as Karen said goodbye at the station, she looked at Max, and their eyes exchanged the mutual admission that they were in love.

A month later the Michaelis telephone rang. It was Max, in Paris, asking Karen to meet him in Boulogne the following Sunday. There they walked and talked, the thought of Naomi shadowing their conversation. Before they parted they arranged to meet again, at Hythe, the next Saturday. They spent the night together and decided that they must marry, in spite of their unwillingness to hurt Naomi. Max went back to Paris to impart the difficult news to his fiancée.

Karen never saw Max again; word of his suicide came in a telegram from Na-

omi. Weeks later Naomi herself crossed the channel to tell Karen how Max had slashed his wrists after a trying interview with Madame Fisher. When Karen confessed that she was going to bear Max's child, the two girls considered the plans she must make. Karen had already tried to break off her engagement with Ray Forrestier, but he had written that he would never give her up. Nevertheless, she intended to be gone when he returned to London; she would travel to Paris with Naomi and then go on to Germany for perhaps a year. She and Naomi would find a good home for the child. Meanwhile no one else—except possibly Karen's mother—should ever know.

These were the facts about his parents that Leopold had never learned. Now, his mother having failed him by not coming to get him at the house in Paris, he stood, for a moment, immovable, lapped in misery. His air of resolution

and determined indifference soon gave way. Crossing to the mantelpiece and pressing himself against it, he burst into sobs. Henrietta tried to comfort him, but he ignored her. Recovering from his spasm of grief, he was sent upstairs to endure Madame Fisher's careful scrutiny. He found her surprisingly sympathetic. She told him something of his mother's marriage to Ray Forrestier, and he confided his determination not to return to his foster parents in Italy. Something in the old invalid's inner force seemed to stiffen and encourage him.

Downstairs the doorbell rang once more, and presently Miss Fisher came running swiftly up the steps. She directed Leopold to the salon where he found a tall, pleasant-looking Englishman. It was Ray Forrestier; overruling Karen's doubts, he had come to accept Leopold as his own son and to restore him to his mother.

THE HOUSE OF ATREUS

Type of work: Drama

Author: Aeschylus (525-456 B.C.)

Type of plot: Classical tragedy

Time of plot: After the fall of Troy

Locale: Argos

First presented: 458 B.C.

Principal characters:

AGAMEMNON, the king

CLYTEMNESTRA, his queen

CASSANDRA, a Trojan captive

AEGISTHUS, paramour of Clytemnestra

ORESTES, son of Agamemnon

ELECTRA, his sister

Critique:

In the archonship of Philocles, in 458 B.C., Aeschylus won first prize with his dramatic trilogy, *The House of Atreus*. This story of the doomed descendants of the cruel and bloody Atreus is one of the great tales of classic literature. Aeschylus, building his plays upon themes of doom and revenge, was deeply concerned with moral law in the Greek state. For this reason the moral issues of the plays are clear and steadfast, simple and devastating in implication, especially the working of conscience in the character of Orestes. *Agamemnon*, *The Libation-Bearers*, and *The Furies* are the individual titles which make up the trilogy.

The Story:

The house of Atreus was accursed because in the great palace at Argos the tyrant, Atreus, had killed the children of Thyestes and served their flesh to their father at a royal banquet. Agamemnon and Menelaus were the sons of Atreus. When Helen, wife of Menelaus, was carried off by Paris, Agamemnon was among the Greek heroes who went with his brother to battle the Trojans for her return. But on the way to Troy, while the fleet lay idle at Aulis, Agamemnon was prevailed upon to sacrifice his daughter, Iphigenia, to the gods. Hearing of this deed, Clytemnestra, his wife, vowed revenge. She gave her son, Orestes, into the care of the King of Phocis, and in the darkened palace nursed her consum-

ing hate.

In her desire for vengeance she was joined by Aegisthus, surviving son of Thyestes, who had returned from his long exile. Hate brought the queen and Aegisthus together in a common cause; they became lovers as well as plotters in crime.

The ship of Menelaus having been delayed by a storm, Agamemnon returned alone from the Trojan wars. A watchman first saw the lights of his ship upon the sea and brought to his queen the news of the king's return. Leaving his men quartered in the town, Agamemnon drove to the palace in his chariot, beside him Cassandra, captive daughter of the king of Troy and an augeress of all misfortunes to come, who had fallen to Agamemnon in the division of the spoils. She had already warned the king that some evil was to befall him.

Agamemnon, however, had no suspicions of his homecoming, as Clytemnestra came to greet him at the palace doorway, her armed retainers about her, magnificent carpets unrolled for the feet of the conqueror of Troy. Agamemnon chided his queen for the lavishness of her reception and entered the palace to refresh himself after his long journey. He asked Clytemnestra to receive Cassandra and to treat his captive kindly.

After Agamemnon had retired, Clytemnestra returned and ordered Cassandra, who had refused to leave the chariot,

to enter the palace. When Cassandra persisted in remaining where she was, the queen declared she would not demean herself by bandying words with a common slave and a madwoman. She re-entered the palace. Cassandra lifted her face toward the sky and called upon Apollo to tell her why she had been brought to this cursed house. She informed the spectators in front of the palace that Clytemnestra would murder Agamemnon. She lamented the fall of Troy, recalled the butchery of Thyestes' children, and the doom that hung over the sons of Atreus, and foretold again the murder of Agamemnon by his queen. As she entered the palace, those outside heard the death cry of Agamemnon within.

A moment later Clytemnestra appeared in the doorway, the bloody sword of Aegisthus in her hand. Behind her lay the body of the king, entangled in the rich carpets. Clytemnestra defended herself before the citizens, saying she had killed the king for the murder of Iphigenia, and had also killed Cassandra, with whom Agamemnon had shamed her honor. Her deed, she told the citizens defiantly, had ended the bloody lust of the house of Atreus.

Then she presented Aegisthus, son of Thyestes, who asserted that his vengeance was just and that he intended to rule in the palace of Agamemnon. Reproaches were hurled at the guilty pair. There were cries that Orestes would avenge his father's murder. Aegisthus and Clytemnestra, in a fury of guilty horror, roared out their self-justification for the crime and defied the gods themselves to end their seizure of power.

Orestes, grown to manhood, returned from the land of Phocis, to discover that his mother and Aegisthus had murdered his father. He mourned his father's death and asked the king of the gods to give him ability to take vengeance upon the guilty pair. Electra, daughter of Agamemnon, also mourned and cursed

the murderers. Encountering her brother, she did not at first recognize him, for he appeared in the disguise of a messenger who brought word of the death of Orestes. They met at their father's tomb, where he made himself known to his sister. There he begged his father's spirit to give him strength in his undertaking. Electra assured him nothing but evil could befall any of the descendants of Atreus and welcomed the quick fulfillment of approaching doom.

Learning that Clytemnestra had once dreamed of suckling a snake which drew blood from her breast, Orestes saw in this dream the image of himself and the deed he intended to commit. He went to the palace in disguise and killed Aegisthus. Then he confronted Clytemnestra, his sword dripping with the blood of his mother's lover, and struck her down.

Orestes displayed the two bodies to the people and announced to Apollo that he had done the deed required of him. But he realized that he must suffer for his terrible crime. He began to go mad as Furies, sent by his mother's dead spirit, pursued him.

The Furies drove Orestes from land to land. Finally he took refuge in a temple, but the Pythian priestess claimed the temple was profaned by the presence of the horrible Furies, who lay asleep near Orestes. Then Apollo appeared to tell Orestes that he had put the Furies to sleep so the haunted man could get some rest. He advised Orestes to visit the temple of Pallas Athena and there gain full absolution for his crime.

While Orestes listened, the ghost of Clytemnestra spitefully aroused the Furies and commanded them to torture Orestes again. When Apollo ordered the Furies to leave, the creatures accused him of blame for the murder of Clytemnestra and Aegisthus and the punishment of Orestes. The god confessed he had demanded the death of Agamemnon's murderers. He was told that by his demands he had caused an even greater crime,

matricide. Apollo said Athena should decide the justice of the case.

In Athens, in the temple of the goddess, Orestes begged Athena to help him. Replying the case was too grave for her to decide alone, she called upon the judges to help her reach a wise decision. There were some who believed the ancient laws would be weakened if evidence were presented, and they claimed Orestes deserved his terrible punishment.

When Orestes asked why Clytemnestra had not been persecuted for the murder of Agamemnon, he was told her crime had not been the murder of a blood relative, as his was. Apollo was another witness at the trial. He claimed

the mother was not the true parent, that the father, who planted the seed in the mother's womb, was the real parent, as shown in the tracing of descent through the male line. Therefore, Orestes was not guilty of the murder of a true member of his blood family.

The judges decided in favor of Orestes. There were many, however, who in an angry rage cursed and condemned the land where such a judgment might prevail. They cried woe upon the younger gods and all those who tried to wrest ancient rights from the hands of established tradition. But Athena upheld the judgment of the court and Orestes was freed from the anger of the Furies.

A HOUSE OF GENTLEFOLK

Type of work: Novel

Author: Ivan Turgenev (1818-1883)

Type of plot: Psychological realism

Time of plot: Nineteenth century

Locale: Russia

First published: 1858

Principal characters:

MARYA DMITRIEVNA, a widow

LAVRETSKY, her cousin

LIZA, her daughter

VARVARA, Lavretzky's wife

PANSHIN, an official

Critique:

A House of Gentlefolk, sometimes translated as *A Nobleman's Nest*, belongs with the simple, powerful group of Turgenev's romances. Here are two characters who stand as symbols of Russia: Lavretzky and Liza. Although their lot is a sad one, they are presented in heroic mold. Indeed, the author in this work exhibits a greater degree of Slavophilism than is usually found in his novels. In this work Turgenev shows little patience with the detractors of Russia, those who exalt the worth of French and German culture. Even the glittering Panshin must admit the worthiness of Lavretzky's aim to cultivate the soil.

The Story:

Marya, since the death of her husband, had become a social leader in her small provincial town. Her daughter Liza spoke French quite well and played the piano. Her other children had the best tutors available. She delighted to receive guests, especially Panshin, who had an important position in Moscow. Her evening gatherings were always entertaining when Panshin was there to quote his own poetry.

It was rumored that Lavretzky was returning to the district. Although he was a cousin of the house, Marya scarcely knew how to treat him, for Lavretzky had made an unfortunate marriage. He was separated from his pretty wife, who was reputed to be fast and flighty.

But Lavretzky's visit created no difficulties. He was a rather silent, affable man

who noticed Liza with interest. Liza was a beautiful, religious-minded girl of nineteen. It was very evident that the brilliant Panshin was courting her with the full approval of her mother. On the evening of his visit Lavretzky was not impressed with Panshin's rendition of his musical romance, but the ladies were ecstatic.

The following day Lavretzky went on to his small country estate. The place was run-down because it had been uninhabited since his sister's death. Lavretzky, content to sink into a quiet country life, ordered the gardens cleaned up, moved in some newer furniture, and began to take an interest in the crops. He seemed suspended in a real Russian atmosphere close to the land. The new life was particularly pleasing after his residence in France and the painful separation from his wife.

Lavretzky had had a different upbringing. His father, disappointed by his failure to inherit an aunt's fortune, had decided to make his son a strong man, even a spartan. At twelve Lavretzky was dressed in Highland kilts and trained in gymnastics and horsemanship. He ate only one meal a day and took cold showers at four in the morning. Along with the physical culture intended to produce a natural man according to Rousseau's doctrines, the father filled his son full of Voltaire's philosophy.

The father died horribly after enduring pain for two years. During this period he lost all his bravery and atheistic independence; at the end he was a sniveling

wreck. His death was a release to Lavretzky, who immediately enrolled, at the age of twenty-three, in a university in Moscow.

At the opera one night he met the beautiful Varvara, daughter of a retired general who lived mostly by his wits. At first the parents had little use for Lavretzky, for they thought him only an unimportant student. When they learned, however, that he came of good family and was a landed proprietor, they favored an early marriage. Since Varvara wanted to travel, Lavretzky wound up his affairs and installed his new father-in-law as overseer of his properties.

In Paris, Varvara began a dizzy social whirl. Her adoring husband, content merely to be at her side, let her indulge her whims freely. She soon had a reputation as a brilliant hostess, but her guests thought her husband a non-entity. Lavretzky had no suspicion that his wife was anything but a devoted wife and mother to their daughter until a letter came by accident into his hands. From it he learned of her lover and their sordid, furtive meetings in obscure apartments. Lavretzky left home immediately and took up separate residence. When he wrote to Varvara, telling her of the reason for the separation, she did not deny her guilt, but only asked for consideration. Settling an income on his wife, Lavretzky returned to Russia.

After spending some time on his estate, Lavretzky began to ride into town occasionally to call on Marya and her family. After he became better acquainted with Liza, the young girl scolded him for being so hard-hearted toward his wife. According to her religious beliefs, Lavretzky should have pardoned Varvara for her sins and gone on with the marriage. Lavretzky, in turn, warned Liza that Panshin was not the man for her. The gay young official was a diplomat, all surface and no substance. Lavretzky had an ally in Marfa, the old aunt who also saw through Panshin's fine manners and clever speeches. When Panshin proposed to Liza by letter,

she postponed making a decision.

Liza's music teacher was an old, broken German named Lemm. Although Lavretzky had little ear for music, he strongly appreciated Lemm's talent. He invited the old man to his farm. During the visit the two men found much in common. Lavretzky was saddened to see that the old music teacher was hopelessly in love with Liza.

One night, in Marya's drawing-room, Panshin was brilliantly holding forth on the inadequacies of Russia. The country was much behind the rest of Europe, he asserted, in agriculture and politics. The English were superior in manufacture and merchandising, the French in social life and the arts, the Germans in philosophy and science. His views were the familiar theme of the aristocratic detractors of Russia. The usually silent Lavretzky finally took issue with Panshin and skillfully demolished his every argument. Liza listened with approval.

In a French paper Lavretzky came upon a brief notice in the society section; his wife was dead. For a while he could not think clearly, but as the import of the news came home to him he realized that he was in love with Liza. Riding into town, he gave the paper quietly to Liza. As soon as he could be alone with her, he declared his love. The young girl received his declaration soberly, almost seeming to regard their love as a punishment. Although troubled at first by her attitude, Lavretzky soon achieved a happiness he had never expected to find.

That happiness, however, was short-lived. His servant announced one day that Varvara had returned with their daughter. His wife told him she had been very ill and had not bothered to correct the rumor of her death. Now she asked only to be allowed to live somewhere near him. Suspecting that her meekness was only assumed, Lavretzky arranged for her to live on a distant estate, far from his own house, and went to break the news to Liza.

Liza was controlled. She might almost have awaited the punishment, for she

knew that sorrow was the lot of all Russians. Varvara brazenly called on Marya and completely captivated her with her beauty, her French manners, and her accomplished playing and singing. Liza met Lavretzky's wife with grave composure.

For a time Varvara complied with her promise to stay isolated on the distant estate, where she frequently entertained Panshin. In the winter, when she moved to Moscow, Panshin was her devoted fol-

lower. At last she went back to Paris.

Liza entered a convent. Lavretzky saw her once from a distance as she scurried timidly to a prayer service. Taking what strength he could from the soil, he remained on his farm. When he was forty-five, he visited the house where Liza had lived. Marya and all the older people of the household had died. He felt ill at ease among the younger, laughing generation.

THE HOUSE OF MIRTH

Type of work: Novel

Author: Edith Wharton (1862-1937)

Type of plot: Social criticism

Time of plot: Early twentieth century

Locale: New York

First published: 1905

Principal characters:

LILY BART, a social schemer
MR. SELDEN, her friend
MR. ROSEDALE, a financier
PERCY GRYCE, an eligible young man
GUS TRENOR, a wealthy socialite
JUDY TRENOR, his wife
BERTHA DORSET, who hated Lily
GEORGE DORSET, Bertha's husband

Critique:

The House of Mirth is still popular among readers who enjoy stories about the social life of the early part of this century. The theme of the book is a criticism of the emptiness and folly of life among the idle rich. Lily Bart sacrificed herself, her principles, her chance for real love, and even her life, in a vain attempt to find a life of ease for herself. The conflict arose when her better nature exerted itself. In that respect she was superior to those who scorned her, for most of them had no redeeming qualities of character. The story is easily read, for it is written with Edith Wharton's usual skill.

The Story:

Selden enjoyed watching Lily Bart put a new plan into operation. She was a very beautiful and clever young lady, and no matter how impromptu any action of hers appeared, Selden knew that she never moved without a definitely worked out plan.

Lily had almost no money of her own; her beauty and her good family background were her only assets. Her father had died soon after a reversal of his financial affairs, and her mother had drilled into her the idea that a wealthy marriage was her only salvation. After

her mother's death, Lily was taken in by her aunt, Mrs. Peniston. Mrs. Peniston supplied her with fashionable clothes and a good home, but Lily needed jewels, gowns, and cash to play bridge if she were to move in a social circle filled by wealthy and eligible men.

Mr. Rosedale, a Jewish financier, would gladly have married Lily and provided her with a huge fortune, for he wanted to be accepted into the society in which Lily moved. But Lily thought that she still had other prospects less repulsive to her, the most likely one being Percy Gryce, who lived protected from scheming women by his watchful widowed mother.

Lily used her knowledge of his quiet life to her advantage. Selden, Lily, and Gryce were all house guests at the home of Gus and Judy Trenor, and the opportunity was a perfect one for Lily, who assumed the part of a shy, demure young girl. But when Gryce was ready to propose, she let the chance slip away from her, for Lily really hated the kind of person she had become. In addition, although Selden was poor and offered her no escape from her own poverty, she was attracted to him because only he really understood her.

Gus Trenor offered to invest some of

Lily's small income, and over a period of time he returned to her more than eight thousand dollars, which he assured her was profit on the transaction. With that amount she was able to pay most of her creditors and reopen her charge accounts. Gus seemed to think, however, that his wise investment on her account should make them better friends than Lily felt was desirable.

In the meantime, Lily unexpectedly got possession of some letters which Bertha Dorset had written to Selden. Bertha had once loved Selden, but George Dorset's fortune was great and she had left Selden for George. She continued to write to Selden after her marriage.

When Gus Trenor began to get more insistent in his demands for Lily's companionship, she became really worried. She knew that people were talking about her a great deal and that her position in society was precarious. She turned to Selden for advice. He told her that he loved her for what she could be, but that he could give her nothing now. He had no money, and he would not even offer her his love because he could not love her as she was, a scheming, ruthless fortune-hunter.

One night Lily received a message that Judy Trenor wanted her to call. When she arrived at the Trenor home, Lily found Gus there alone. He had sent the message. Gus told her then that the money had not been profit on her investment, but a gift from him. When he intimated that she had always known the money was from him personally, Lily was terrified, but at last she managed to get out of the house. She knew then that there was only one thing for her to do. She must accept Rosedale's offer of marriage. But before she wrote to Rosedale accepting his offer, the Dorsets invited her to take a Mediterranean cruise on their yacht. The moment of decision was postponed for a time.

Selden also left New York. Unknown to her, he had seen Lily leave the Trenor house on the night Gus had tricked her

into thinking Judy wanted her to call. Selden had always refused to believe the unsavory stories circulating about Lily, but the evidence of his own eyes, he thought, was too plain to be ignored. When he met Lily abroad, he treated her with courteous disinterest.

Lily returned to New York. Her aunt, Mrs. Peniston, had died, leaving Lily ten thousand dollars. Lily planned to repay Gus Trenor with her inheritance, and she found intolerable the delay in settling her aunt's estate. Meanwhile Bertha Dorset's insinuations about Lily's conduct abroad, coupled with the talk about Lily and Gus Trenor, finished Lily's reputation. She took various positions, until at last she was reduced to working in the factory of a milliner. She had first offered to accept Rosedale's former proposal of marriage, but she was no longer useful to Rosedale since her fall from favor, and he refused to marry her. He knew that Lily had the letters Bertha had written Selden, and he also knew that George Dorset no longer loved his wife and would gladly marry Lily. It seemed to Rosedale that Lily had only two alternatives, either to take George Dorset away from Bertha or to go to Bertha with the letters and force her to receive Lily once more.

At first Lily's feeling for Selden made her shrink from doing anything that would harm him. Then she lost her position. Without money to buy food or to pay for her room in a dingy boarding-house, she reluctantly took the letters and started to the Dorset home. On the way she stopped to see Selden. When he again told her that he loved her, or rather that he would love her if she would only give up her greed for wealth and position, she gave up her plan and, unseen by him, dropped the letters into the fireplace. Then she thanked him for the kindness he, and he alone, had given her, and walked out into the night.

When she returned to her room, she found the check for the ten thousand dollars of her inheritance. She sat down

at once and wrote a check to Gus Trenor for the amount she owed him and put it in an envelope. In another envelope she placed the ten thousand dollar check and addressed the envelope to her bank. She put the two envelopes side by side on her desk before she lay down to sleep.

But sleep would not come. At last she took from her bureau a bottle of chloral, which she had bought for those nights when she could not sleep. She poured the contents of the bottle into a glass and drank the whole. Then she

lay down again upon her bed.

The next morning, feeling a sudden need to see Lily at once, Selden went early to her rooming-house. There he found a doctor already in attendance and Lily dead from an overdose of chloral. On her desk he saw the two envelopes. The stub of the open check-book beside them told the whole story of Lily's last effort to get her accounts straight before she died. He knew then that his love for her had been justified, but the words he spoke as he knelt by her bed came too late.

THE HOUSE OF THE SEVEN GABLES

Type of work: Novel

Author: Nathaniel Hawthorne (1804-1864)

Type of plot: Psychological romance

Time of plot: 1850

Locale: Salem, Massachusetts

First published: 1851

Principal characters:

MISS HEPZIBAH PYNCHEON, a spinster

CLIFFORD PYNCHEON, her brother

JUDGE JAFFREY PYNCHEON, a kinsman

PHOEBE PYNCHEON, a distant cousin

MR. HOLGRAVE, Miss Hepzibah's lodger

Critique:

The theme of Hawthorne's justly famous novel is obviously that the sins of the fathers are passed on to the children in succeeding generations. In the ingenious plot of this novel the reader watches the gradual expiation of old Matthew Maule's curse on the Pyncheon family, as youth in the guise of Phoebe and Holgrave enters the old house. Evident in the finely-written pages of *The House of the Seven Gables* is the author's lively interest in New England history, and his increasing doubts about a moribund New England that looked backward to past times.

The Story:

The House of the Seven Gables was a colonial house built in the English style of half-timber and half-plaster. It stood on Pyncheon Street in quiet Salem. The house had been built by Colonel Pyncheon, who had wrested the desirable site from Matthew Maule, a poor man executed as a wizard. Because Colonel Pyncheon was responsible and because he was taking the doomed man's land, Maule at the moment of his execution declared that God would give the Pyncheons blood to drink. But in spite of this grim prophecy the colonel had his house, and its builder was Thomas Maule, son of the old wizard.

Colonel Pyncheon, dying in his great oak chair just after the house had been completed, choked with blood so that

his shirt front was stained scarlet. Although doctors explained the cause of his death as apoplexy, the townsfolk had not forgotten old Maule's prophecy. The time of the colonel's death was inauspicious. It was said he had just completed a treaty by which he had bought huge tracts of land from the Indians, but this deed had not been confirmed by the general court and was never discovered by any of his heirs. Rumor also had it that a man was seen leaving the house about the time Colonel Pyncheon died.

More recently another startling event had occurred at the House of the Seven Gables. Jaffrey Pyncheon, a bachelor, had been found dead in the colonel's great oaken armchair, and his nephew, Clifford Pyncheon, had been sentenced to imprisonment after being found guilty of the murder of his uncle.

These events were in the unhappy past, however, and in 1850, the House of the Seven Gables was the home of Miss Hepzibah Pyncheon, an elderly, single woman, who let one wing of the old house to a young man of radical tendencies, a maker of daguerreotypes, whose name was Mr. Holgrave.

Miss Hepzibah was about to open a shop in one of the rooms of her house. Her brother Clifford was coming home from the state prison after thirty years, and she had to earn money in some way to support him. But on the first day of her venture as a storekeeper Miss Hepzi-

bah proved to be a failure. The situation was saved, however, by the arrival of young Phoebe Pyncheon from the country. Soon she was operating the shop at a profit.

Clifford arrived from the prison a broken man of childish, querulous ways. Once he tried to throw himself from a big arched window which afforded him almost his only contact with the outside world. He was fond of Phoebe, but Miss Hepzibah irritated him with her sullen scowling. For acquaintances Clifford had Uncle Venner, a handy man who did odd jobs for the neighborhood, and the tenant of the house, Mr. Holgrave, the daguerreotypist.

The only other relative living in town was the highly-respected Judge Pyncheon, another nephew of the old Jaffrey Pyncheon, for whose murder Clifford had spent thirty years in prison. He was, in fact, the heir of the murdered man and he had been somehow involved with Clifford's arrest and imprisonment. For these reasons Clifford refused to see him when the judge offered to give Clifford and Hepzibah a home at his countryseat.

Meanwhile, Phoebe had become friendly with Mr. Holgrave. In turn, he thought that she brought light and hope into the gloomy old house, and he missed her greatly when she returned to her home in the country. Her visit was to be a brief one, however, for she had gone only to make some preparations before coming to live permanently with Miss Hepzibah and Clifford.

Before Phoebe returned from the country, Judge Pyncheon visited the House of the Seven Gables and, over Miss Hepzibah's protest, insisted on seeing Clifford, who, he said, knew a family secret which meant great wealth for the judge. When at last she went out of the room to summon her brother, Judge Pyncheon sat down in the old chair by the fireplace, over which hung the portrait of the Colonel Pyncheon who had built the house. As the judge sat in the old chair, his ticking watch in his hand,

an unusually strong family likeness could be noted between the stern judge and his Puritan ancestor in the portrait. Unable to find Clifford to deliver the judge's message, Miss Hepzibah returned. As she approached the door, Clifford appeared from within, laughing and pointing to the chair where the judge sat dead of apoplexy under the portrait of the old colonel. His shirt front was stained with blood. The wizard's curse had been fulfilled once more; God had given him blood to drink.

The two helpless old people were so distressed by the sight of the dead man that they crept away from the house without notifying anyone and departed on the train. The dead body of the judge remained seated in the chair.

It was some time before the body was discovered by Holgrave. When Phoebe returned to the house, he admitted her. He had not yet summoned the police because he wished to protect the old couple as long as possible. While he and Phoebe were alone in the house, Holgrave declared his love for her. They were interrupted by the return of Miss Hepzibah and the now calm Clifford. They had decided that to run away would not solve their problem.

The police attributed the judge's death to natural causes, and Clifford, Miss Hepzibah, and Phoebe became the heirs to his great fortune. It now seemed certain that Jaffrey Pyncheon had also died of natural causes, not by Clifford's hand, and that the judge had so arranged the evidence as to make Clifford appear a murderer.

In a short time all the occupants of the House of the Seven Gables were ready to move to the judge's country estate which they had inherited. They gathered for the last time in the old room under the dingy portrait of Colonel Pyncheon. Clifford said he had a vague memory of something mysterious connected with the picture. Holgrave offered to explain the mystery and pressed a secret spring near the picture. When he

did so, the portrait fell to the floor, disclosing a recess in the wall. From this niche Holgrave drew out the ancient Indian deed to the lands which the Pyncheons had claimed. Clifford then remembered he had once found the secret spring. It was this secret which Judge Pyncheon had hoped to learn from Clifford.

Phoebe asked how Holgrave happened to know these facts. The young man explained his name was not Holgrave, but Maule. He was, he said, a descendant

of the wizard, Matthew Maule, and of Thomas Maule who built the House of the Seven Gables. The knowledge of the hidden Indian deed had been handed down to the descendants of Thomas Maule, who built the compartment behind the portrait and secreted the deed there after the colonel's death. Holgrave was the last of the Maules and Phoebe, the last of the Pyncheons, would bear his name. Matthew Maule's curse had been expiated.

THE HOUSE WITH THE GREEN SHUTTERS

Type of work: Novel

Author: George Douglas (George Douglas Brown, 1869-1902)

Type of plot: Regional realism

Time of plot: Late nineteenth century

Locale: Rural Scotland

First published: 1901

Principal characters:

JOHN GOURLAY, a wealthy merchant

YOUNG JOHN, his son

MRS. GOURLAY, his slovenly wife

JAMES WILSON, Gourlay's competitor

Critique:

Disgusted with the quaint and sentimental novels in which writers of the kailyard school portrayed his native Scotland, George Douglas Brown attempted to present in his work a more realistic picture of Scottish life in the late nineteenth century. *The House With the Green Shutters* is a forceful book, one alive with characters that grip the reader in their problems. Brown's purpose was to show the true Scottish peasant as he saw him.

The Story:

John Gourlay was proud of his twelve wagons and his many business successes, but mostly he was proud of his House with the Green Shutters. Into it he had put all the frustration he felt for his lack of friends, his slovenly wife, his weakling son. Gourlay's was a pride of insolence. He would have more than his neighbors, his betters; he would make them acknowledge him as their superior. Gourlay had not found a golden touch. He had simply worked hard, turning every shilling into pounds by any method open to him. In the process he became mean, stingy, boastful, and evil.

His son John had inherited all of his characteristics except his courage. As a schoolboy, constantly ridiculed by his mates, he took refuge in boasting of his father's wealth and power. He was no

good with his fists, and his only revenge after a sound drubbing was to tell his father. Gourlay hated his son almost as much as he hated everyone else, but he could not let his son be laughed at by the sons of his enemies. Thus John was avenged by the father who despised him.

Gourlay also hated his wife. She who had once been a laughing, pretty lass had become a slattern and a bore whose son was her only reason for living. On him she lavished all the love denied her by her husband. There was one daughter. She was ignored by her mother and favored by her father, each parent taking the opposite point of view from the other.

The whole village bowed to Gourlay, even while they prayed that he would one day meet his match. They were not to be disappointed. One James Wilson returned to the village with money he had earned during his fifteen years' absence. One of the first to meet Wilson was Gourlay. When Wilson had left years before, Gourlay had been then as now the big man in the town. Had Gourlay said a kind word or given one bit of praise for the success of his former acquaintance, Wilson would have been flattered and would have become his friend. But Gourlay was not such a man. He immediately ridiculed Wilson and laughed at the idea that he could be a

success at anything. Wilson developed a hatred that was to bring the insolent Gourlay to ruin.

Wilson used his money to set up a general store, which he stocked with many items the villagers had formerly had to send away for and pay Gourlay to haul for them. He also delivered items to neighboring towns and farms. Then he started a regular carting service, cutting prices to get business from Gourlay, just as Gourlay had done to his competitors. The townspeople were glad to patronize Wilson in order to get back at Gourlay for his years of dominance and insolence. Indeed, they even gave Wilson new suggestions for expanding his trade. Gourlay's downfall started slowly, but soon it became a landslide. The peasants began to stand up to the old man, even to laugh openly at him. Gourlay's vows of vengeance were empty talk.

Gourlay turned to his son as his only hope. When Wilson's son went away to high school, John was sent, even though he had no head for books and no ambition. John played truant frequently and was a braggart and a coward as before, but his father still had power enough to keep him in school and in money and in some way the boy was graduated. Wilson sent his son to the university. Gourlay decided that John must go too. Never was a boy more miserable, for he knew he was not suited for advanced study. Gourlay hoped to make the lad a minister; his hope was to recoup some respect, if not money, for the family.

At the university John found little stimulation for his sluggish mind. He had one high spot in his career, indeed in his whole life, when he won a prize for an essay. Since that was the first honor he ever won, he swaggered and boasted about it for months. Because of the prize, also, he won his first and only word of praise from his father. In his second term John fell to his own level and became a drunken sot. Books were too much for him, and people scorned

him. The bottle was his only friend.

While John was stumbling through his second term at the university, Gourlay's fortunes reached their lowest ebb. The House with the Green Shutters was mortgaged heavily, all Gourlay's other assets having been lost in wild speculations to recoup his fortunes. But Gourlay still pinned his hopes on the son he had always hated. John would save the family name, the lost fortune, the House. Thus when Gourlay learned that John had been expelled for drunkenness and insubordination, and heard that the whole town knew of the disgrace through a letter of young Wilson to his father, the news was too much for the old man. He returned to the House with the Green Shutters like a madman, as indeed he was. The first sight that greeted him was John, who had sneaked into town in the darkness. Like a cat toying with a mouse, Gourlay tortured his son. He pretended to consider him a great man, a hero. He peered at him from all angles, waited on him with strong whiskey, called him a fine son, a credit to the family. Cowardly John rushed from the house in terror, followed by the screams of his mother and sister and the howls of his father. Then his false courage returned, and he went back into the house after fortifying himself with more whiskey. Picking up a large poker which had been one of his father's prideful purchases, John swung at his father and crushed in his head.

The mother and sister convinced the authorities that Gourlay, falling from a ladder and striking his head, had died accidentally. But John was lost. For days he was haunted by red eyes glaring at him out of space, by unknown things coming to get him. His mother and sister, dependent upon him for their livelihood, tried to get him out of his madness, but nothing soothed him except whiskey, and that only briefly. One day he asked his mother for money, bought his last

bottle of whiskey and a vial of poison, and ended his wretched existence.

Completely alone now, aware that even the house must go to the creditors, dying themselves of cancer and consump-

tion, the mother and daughter divided the rest of the poison and joined Gourlay and John in death. The pride, the lust, the greed were gone. The House with the Green Shutters had claimed them all.

HOW GREEN WAS MY VALLEY

Type of work: Novel

Author: Richard Llewellyn (Richard D. V. Llewellyn Lloyd, 1907-)

Type of plot: Domestic realism

Time of plot Nineteenth century

Locale: Wales

First published: 1940

Principal characters:

GWILYM MORGAN, a Welsh miner
BETH MORGAN, his wife
Huw MORGAN, their son and the narrator
IVOR,
DAVY,
OWEN,
IANTO, and
GWILYM, other sons
ANGHARAD, their daughter
BRONWEN, Ivor's wife
MARGED, Gwilym's wife
LESTYN EVANS, Angharad's husband

Critique:

How Green Was My Valley is a story of the life of a Welsh boy, seen through the eyes of an old man who has only memory to sustain him. The novel was published during the war years, and perhaps the strife that was everywhere then accounted somewhat for its great popularity. There was trouble in the lives of the people we meet in this story, but the kindness of the main characters was so great that even death seemed gentle and not to be feared. The novel is simply and beautifully told.

The Story:

How beautiful and peaceful the valley looked to Huw Morgan when he was ready to leave it! All the memories of a long lifetime came back to him.

Huw's earliest memories were of his father and brothers when they came home from the mines on Saturday night. There was trouble brewing at the mines. The men talked of unions and organizing, and the owners were angry.

Huw loved his family very much, and when he learned that his brother Ivor

was to marry he was sorry to lose his brother. But from the first moment Huw saw Ivor's Bronwen, he loved her, and that love for his sister-in-law stayed with him all of his life.

Another brother, Ianto, married soon afterward. His wife was a girl from the village, where Ianto went to live.

Trouble came at last to the mines. The men in the pits went on strike for twenty-two weeks, but the owners were the stronger because they were not watching their families starve. The men finally went back to work for less money than before. After that first strike, the father would never again join the men trying to form a union, for he could not bring himself to lead men out of work. Davy and the other boys, however, were more bitter than ever. When the father ordered his sons never to attend another meeting, Davey, Owen, and Gwilym left home and took a room in a lodging-house. Their mother cried all night, but the father would not change his mind. It was a miserable time for six-year-old Huw. When his sister Angharad found

that the three boys were living in filth, she went to the rooming-house to take care of them. Then the father relented and allowed the boys to come home, but he said that they would be lodgers only, not sons.

After the father became superintendent at the mine, Huw heard some of the miners say that his father and Ivor, who agreed with him, might be beaten or even killed by some of the more violent miners. Frightened, he told his mother what he had heard. One winter night she and Huw went to the mountain where the miners were meeting, and she told the men there that she would kill anyone who harmed her husband. On the way home his mother slipped on the bank of a little river. Huw, standing in the icy water, supported his mother on the bank until help came. After that he knew nothing until he awoke in his bed and his father told him that he had saved his mother's life and the life of his new baby sister. Huw had fever in his legs for almost five years and never left his bed during that time.

During his sickness Bronwen nursed him and his brothers read to him until he was far beyond his years in learning. While he was in bed, he first met the new minister, Mr. Gruffydd, who was to become his best friend.

Huw's brother Owen fell in love with Marged Evans. When Marged's father found Owen kissing Marged, he said terrible things to the boy, so that Owen would have nothing more to do with Marged. Gwilym married her, for he had always loved her.

Ianto's wife died and he came home to live. By this time Huw, well once more, went to the National School, over the mountain. He had many fights before he was accepted by the other boys.

Angharad and Iestyn Evans, the son of the mine owner, began to keep company, but Angharad did not seem to be happy. It was some time before Huw learned that Angharad loved Mr. Gruffydd but that he could not take a

wife because he was poor. Huw began to think love caused heartache instead of happiness.

One day he took a basket of food to Gwilym's house, and there he found Marged completely mad. Thinking he was Owen, she told him she could not live without him. Huw ran to find Gwilym. Before he returned with his brother, Marged had thrown herself into the fire and burned to death. Afterward Gwilym and Owen went away together, no one knew where.

Iestyn Evans' father died, and soon after Iestyn and Angharad were married in London. Davy was married before they came home, and for the wedding Huw had his first long trousers. Bronwen told him that he was now a man.

Shortly afterward Huw was put out of school for giving the teacher a beating because he had made a small child wear around her neck a sign announcing that she was Welsh. Huw went to work in the pits with his brothers. Owen and Gwilym had returned home and all the boys lived again in the valley. But soon Owen had a telegram from London about an engine he was trying to perfect, and he and Gwilym left again. From London they went to America. Soon afterward Davy went to London on mine union business.

Angharad came home from London alone, Iestyn having gone to Cape Town on business. Soon gossip started because Mr. Gruffydd and Angharad often took carriage rides together. Finally Angharad left the valley and went to Cape Town. Mr. Gruffydd also left the valley.

When Ivor was killed in a cave-in at the mine, Huw's mother sent him to live with Bronwen in her loneliness. Discharged from the mines for striking one of the workmen who made a slurring remark about Angharad and Mr. Gruffydd, Huw became a carpenter. Ianto had already left the pits and only his father and Davy were left in the mines. Davy decided to go to New Zealand. Ianto went to Germany, where he

thought he could do better in his trade. The family was now scattered.

One day the workers flooded the mines and Huw's father was crushed by a cave-in. Huw crawled to his father and stayed with him until he died. Huw's

heart was as empty as his mother's when he told her the terrible news.

Everyone of whom Huw had thought during this reverie was now dead. He walked slowly away from his valley and from his memories.

HOWARDS END

Type of work: Novel

Author: E. M. Forster (1879-)

Type of plot: Domestic realism

Time of plot: Early twentieth century

Locale: England

First published: 1910

Principal characters:

HENRY WILCOX, a British businessman

RUTH WILCOX, his first wife

CHARLES WILCOX, his older son

PAUL WILCOX, his younger son

MARGARET SCHLEGEL, Henry Wilcox's second wife

HELEN SCHLEGEL, Margaret's sister

THEOBALD SCHLEGEL, Margaret's brother

LEONARD BAST, a poor young man

JACKY BAST, Leonard's wife

Critique:

E. M. Forster is not a prolific author. He is well known to students of fiction, however, as a thorough critic, as well as an important novelist in his own right, and his *Aspects of the Novel* is a major contribution to study in that field. Prior to his best work of fiction, *A Passage to India*, *Howards End* was ranked as his most mature novel. Particularly important in Forster's fiction are his subtle and complete characterization, his deft use of irony, the careful plotting of action, the eternal contrast between illusion and reality. *Howards End* is second only to *A Passage to India* in illustrating these characteristics.

The Story:

The Wilcox family met Margaret Schlegel and her sister Helen while both families were vacationing in Germany. Neither group expected the chance acquaintance to amount to anything more, but later, after all had returned to England, Helen Schlegel was invited to visit the Wilcox family at Howards End, their country home near London. While there, Helen fell in love with Paul Wilcox. Both families disapproved of the match,

and after hard words on both sides it was broken off.

A few months later the Wilcoxes rented a town flat across the street from the Schlegel home. Both young people were out of the country. Mrs. Wilcox and Margaret Schlegel met and became friends.

Also acquainted with the Schlegels was a young man named Leonard Bast, a seedy fellow whose umbrella had been accidentally taken by Helen at a concert. The young man had interested the girls and their brother by his conversation when he had called to reclaim his umbrella. They did not know that he had an exceedingly frowsy wife, a woman some years older than he who had trapped him into a distasteful marriage.

Some months after the acquaintance between Mrs. Wilcox and Margaret Schlegel had ripened into friendship, Mrs. Wilcox became ill and died. Much to her husband's and sons' surprise, she left a note, in addition to her will, leaving Howards End to Margaret. In their anger at the prospect of letting the house go out of the family, the Wilcoxes disregarded the note, since it was not a part of the official will.

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Margaret Schlegel, knowing nothing of the bequest, was really glad that the tie between herself and the Wilcox family had been broken, for she was afraid that her sister was still in love with Paul Wilcox and suffered when she came into contact with other members of the family.

One evening, long after Mrs. Wilcox's death, Margaret and her sister were sitting in the park. There they met Mr. Wilcox, who told them that the firm for which Leonard Bast worked was unreliable. Acting on that information, the girls advised the young man to change jobs. He did so. They did not know that Mr. Wilcox, in love with Margaret, had given them bad advice in order to get rid of a young man he saw as a possible rival for Margaret's love.

A few weeks later the long-term lease on the Schlegels' house was up and they were forced to move. Although they searched a long time, they found nothing suitable. Mr. Wilcox, hearing of their predicament, sent a letter to Margaret offering to lease them his house in London. Margaret went with him to look at the house. While they were there, Mr. Wilcox declared his love. Margaret, who was well into her thirties, was surprised, but without embarrassment or shock. She asked only for a few days to think over the rental of the house and the proposal of marriage. After considering both problems, she agreed to marry Mr. Wilcox, thus making any decision about the rental unnecessary.

Before Margaret's marriage to Mr. Wilcox, his daughter was also married at a house owned by the Wilcoxes near Wales. Shortly after the daughter's wedding Helen Schlegel, who had disapproved of Margaret's approaching marriage, appeared at the house with Leonard Bast and his wife. Helen had learned that through their bad advice Bast had lost everything he had, including his job. Helen thought that Mr. Wilcox ought to recompense the young man. When Mrs. Bast was discovered, rather tipsy, on

the lawn, she revealed to Mr. Wilcox and Margaret that she had been Mr. Wilcox's mistress many years before. Margaret was willing to forgive Mr. Wilcox, but she resolved not to help the Basts. Under the circumstances, she felt it was unnecessary and in poor taste to do so.

Helen, who had unwittingly fallen in love with Bast, felt sorry for him. She spent part of one night with him and then remorsefully left England. She tried to give Bast five thousand pounds, most of her fortune, but he refused to accept her aid.

The relationship between her sister and Leonard Bast was unknown to Margaret, who went ahead with her marriage to Mr. Wilcox, despite the fact that his sons did not approve of their father's second marriage. Helen's refusal to return for the ceremony did not surprise her sister. Eight months went by. Helen still had not returned, and Margaret began to worry about her sister.

Helen finally came back to England and sent word that she wanted some books stored in the house at Howards End. She acted so mysteriously that Margaret and Mr. Wilcox planned to encounter her at the house. Because she refused to see them directly, Margaret, worried, thought that Helen might need mental treatment. When Margaret saw Helen, however, the reason for the mystery was plain: Helen was pregnant as the result of the night she spent with Leonard Bast. Helen asked to be permitted to spend one night with her sister in the unoccupied house at Howards End. Mr. Wilcox refused to allow Margaret to do so.

The two sisters stayed in the house in spite of Mr. Wilcox's refusal. The following morning Mr. Wilcox's older son, Charles, went to the house to get them out. A minute or two after his arrival Leonard Bast came to the house in search of Margaret, from whom he hoped to get money. As soon as he saw him, Charles seized a saber that hung on the wall and struck Bast on the shoulders with the

flat of the weapon several times. The shock of seeing Helen and the beating were too much for Bast's weak heart. He died suddenly.

Charles was tried for manslaughter and sentenced to three years in prison. The disgrace was too great for his father, who became an invalid. Margaret moved her husband and her sister into the house at Howards End, where Helen's child was born. Mr. Wilcox came to love the baby during his illness and convalescence, and so Helen and the child, much to

the displeasure of the other Wilcoxes, were permitted to remain. A few months before Charles' release from prison, Mr. Wilcox called a family conference. He had made a new will giving all his money to the children by his first marriage, but the house at Howards End was to go to Margaret and after her death to Helen's illegitimate child. Thus the mansion, which had played so great a part in all their lives, eventually came to Margaret Schlegel, just as the first Mrs. Wilcox had wished before her death.

HUASIPUNGO

Type of work: Novel

Author: Jorge Icaza (1902-)

Type of plot: Social criticism

Time of plot: Twentieth century

Locale: Ecuador

First published: 1934

Principal characters:

ALFONSO PEREIRA, a debt-ridden landowner

BLANCA, his wife

LOLITA, his daughter

DON JULIO, his uncle

POLICARPIO, an overseer

ANDRÉS CHILQUINGA, an Indian laborer

CUNSHI, his wife

PADRE LOMAS, the village priest

JUANCHO CABASCANGO, a well-to-do Indian tenant farmer

Critique:

Stark, brutal realism overlies the artistry of this novel of protest against the enslavement of the Indian in rural Ecuador. Icaza is only one of many Latin-American novelists who, influenced by Dostoevski, Gorky, and other European realists, have used the indigenous theme and shown the white man's cruelty toward the Indian, but his *Huasipungo* is the best of these polemic works. Greater as a social document, perhaps, than as a work of fiction, it is made up of a series of episodes whose power lies in a graphic account of the lives and trials of the Indian. Icaza writes carelessly, with a scorn of syntax, but with a keen ear that reproduces the difficult dialect of the Quichua-speaking inhabitants of the Andean region near Quito. Types symbolizing classes rather than clearly realized individuals fill his pages, and in this novel the avaricious, lustful priest has been made especially hateful. In spite of its defects *Huasipungo* is a powerful novel, with many pirated editions in Spanish, an English translation printed in Russia, and even a version in Chinese.

The Story:

Alfonso Pereira was an Ecuadorian

landowner plagued by domestic and financial troubles. His wife Blanca nagged him and he was worried over his seventeen-year-old daughter Lolita, who wanted to marry a man who was part Indian. Don Julio, his uncle, added to his difficulties by demanding repayment of a loan of ten thousand sures, a debt already three months overdue.

When Pereira confessed himself unable to pay the loan, Don Julio suggested that his nephew try to interest Mr. Chapy, a North American promoter, in a timber concession on Pereira's mountain estate. Privately the old man suspected that Mr. Chapy and his associates were on the lookout for oil and used their lumber-cutting activities in the region as a blind. In order to interest the North Americans, however, it would be necessary to build fifteen miles of road and get possession of two forest tracts. Also, the Indians must be driven off their *huasipungos*, the lands supplied to them in return for working on the master's estate.

Pereira assured his uncle that such a course would be difficult. The Indians, having a deep affection for their lands along both sides of the river, would never

willingly give them up. Old Julio ridiculed Pereira's sentimentality and told him to return to the estate at Tomachi and build the road.

Back home, Pereira discussed his problem with Padre Lomas, the village priest. The padre agreed to persuade the Indians to work on the road; he would tell them that the labor was the will of God. They also tried to determine how many *mingas*, brawls in which Indians were plied with drink to make them willing to work, would be necessary before the road could be completed. Jacinto Quintana, proprietor of the village store and saloon, promised that he and his wife Juana would make the home-brew for the first of the *mingas*.

Andrés Chiliquinga, an Indian workman, was unhappy because Pereira had returned, for he had gone against his master's and the priest's wishes by taking Cunshi as his wife. He was one of thirty Indians sent to start cutting wood and clearing the roadbed.

To find a wet nurse for her baby, Blanca Pereira examined some of the dirty Indian mothers. Their undernourished babies were diseased, some with malaria or dysentery; others were idiotic or epileptic. Policarpio, the overseer, finally chose Cunshi, mother of the healthiest child in the village, and took her to the Pereira house. The master, seeing the young Indian woman, forced her to sleep with him.

One night Andrés made the long trip home to see his wife. Finding no one in their hillside shack, he became suspicious and angry. The next day he deliberately let his ax fall on his foot. The Indians treated the cut with spiderwebs and mud, but when the bandage was removed, three days later, the foot was so badly infected that Andrés was sent home. A medicine man who poulticed the sore saved Andrés' life, but the wound left him lame.

One day, while Pereira and the priest were at the Quintana store discussing

the building of the road, they sent Jacinto on an errand. After his departure both men forced Juana to accept their attentions.

Pereira gave Padre Lomas one hundred sures for a big mass. Then he held a *minga* and work on the road was speeded up. Storms made life miserable for the Indians, unprotected as they were in their camps. Some died when they tried to drain a swamp. Others perished in quick-sands. Pereira, choosing to risk the Indians rather than follow a longer, safer route, kept the workmen drunk and entertained them with cockfights. The ignorant laborers continued to toil.

The priest went to Juancho Cabascango, an Indian with a prosperous *huasi-pungo* beside the river, and asked for one hundred sures to pay for another mass. When the Indian refused, Padre Lomas cursed him. A short time later a flash flood drowned some of the Indians and their cattle. Blaming the disaster on Juancho, his superstitious neighbors beat him to death. The priest declared the affair the will of God and easily collected several hundred sures for his mass.

At last the road was completed, but the Indians received none of the benefits Padre Lomas had promised. He himself bought a bus and two trucks that took away all transport from those who used to drive mule teams into Quito with the products of the region. Young Indians rode the bus to the city and there ended up as criminals and prostitutes.

Because of easy transportation and the possibility of a profitable sale in Quito, Pereira decided not to give the Indians their customary grain from his plentiful harvest. Policarpio's protests did no good. When the hungry Indians went to Pereira's patio and begged their master to relieve the hunger of their families, he told them that their daily pay of fifty centavos was generous enough. Besides, the ton and a half of corn needed to feed the Indians would help considerably in reducing his debts. He did, however,

heed his overseer's warning and asked that guards for his estate be sent from Quito.

Hunger stalked the region and babies and old people perished. When one of Pereira's cows died, the famished Indians begged for the carcass. He refused because they might be tempted to kill other cows, and ordered Policarpio to bury the dead animal. Desperate, Andrés dug it up. After he and his family ate some of the meat, the tainted flesh killed Cunshi. Padre Lomas demanded twenty-five sucres, more than the Indian could ever earn, in payment for burying the dead woman. That same night Andrés stole one of his master's cows and sold it to a nearby butcher. Tracked down by dogs, the Indian was captured and flogged in Pereira's patio. There was no one to protest except his small son, who was almost killed by the white men when he tried to help his father.

A score of foreigners arrived in Tomachi. The Indians welcomed them timidously, thinking that these new white men could certainly be no more cruel

than their Spanish masters. But Mr. Chapy's first act was to order the Indians driven from their *huasipungos* to make room for company houses and a sawmill.

When Andrés' son brought news of the order, the Indians rebelled. They had stolidly accepted the white man's cruelty, even his lechery toward their women, but they felt that the land was theirs. Jacinto vainly tried to stop them when they marched on the village. The enraged Indians killed six of the white men. The others, including Mr. Chapy, fled in their autos.

They returned, over the road the Indians had built, with three hundred soldiers under a leader who had killed two thousand Indians in a similar rebellion near Cuenca. Troops hunted down and machine-gunned Indians of all ages and sexes. The few survivors, taking refuge in Andrés' hillside shack, rolled down rocks on the soldiers and shot at them with birdguns. Finally the soldiers set fire to the thatched roof. When the Indians ran from the burning house, the troops shot them without mercy.

HUCKLEBERRY FINN

Type of work: Novel

Author: Mark Twain (Samuel L. Clemens, 1835-1910)

Type of plot: Humorous satire

Time of plot: Nineteenth century

Locale: Along the Mississippi River

First published: 1885

Principal characters:

HUCKLEBERRY FINN

TOM SAWYER, his friend

JIM, a Negro slave

Critique:

Not to have read *The Adventures of Huckleberry Finn* is nearly as sad as never having been to a circus or never having played baseball with the neighborhood gang. Huck is every young boy who ever lived, and he is also an individual worth knowing. He swears and smokes, but he has a set of ethics of his own. Reared haphazardly in the South, he believes that slaves belong to their rightful owners, yet in his honest gratitude toward his friend Jim, he helps him escape his slavery. Huck could not bear to cheat the three Wilks girls, but he did not hesitate to steal food when he was hungry. Huck talks with a lowbrow dialect, but he is keen-witted and intelligent. He tells his story with a straight-faced forwardness, but the reader finds laughter and shrewd, sharp comment on human nature in every chapter of his adventures along the Mississippi.

The Story:

Tom Sawyer and Huckleberry Finn had found a box of gold in a robber's cave. After Judge Thatcher had taken the money and invested it for the boys, each had a huge allowance of a dollar a day. The Widow Douglas and her sister, Miss Watson, had taken Huck home with them to try to reform him. At first Huck could not stand living in a tidy house where smoking and swearing were forbidden. Worse, he had to go to school and learn how to read. But he managed to drag himself to school almost

every day, except for the times when he sneaked off for a smoke in the woods or to go fishing in the Mississippi.

Life was beginning to become bearable to him when one day he noticed some tracks in the snow. Examining them closely, he realized that they belonged to the worthless father whom Huck had not seen for over a year. Knowing that his father would be back hunting him when the old man learned about the six thousand dollars, Huck rushed over to Judge Thatcher and persuaded the judge to take the fortune for himself. The judge was puzzled, but he signed some papers, and Huck was satisfied that he no longer had any money for his father to take from him.

Huck's father finally showed up one night in Huck's room at Widow Douglas' home. Complaining that he had been cheated out of his money, the old drunkard took Huck away with him to a cabin in the woods, where he kept the boy a prisoner, beating him periodically and half starving him. Before long Huck began to wonder why he had ever liked living with the widow. With his father, he could smoke and swear all he wanted, and his life would have been pleasant if it had not been for the beatings. One night Huck sneaked away, leaving a bloody trail from a pig he had killed in the woods. Huck wanted everyone to believe he was dead. He climbed into a boat and went to Jackson's Island to

hide until all the excitement had blown over.

After three days of freedom, Huck wandered to another part of the island and there he discovered Jim, Miss Watson's Negro slave. Jim told Huck that he had run off because he had overheard Miss Watson planning to sell him down south for eight hundred dollars. Huck swore he would not report Jim. The two stayed on the island many days, Jim giving Huck an education in primitive superstition. One night, Huck rowed back to the mainland. Disguised as a girl, he called on a home near the shore. There he learned that his father had disappeared shortly after the people of the town had decided that Huck had been murdered. Since Jim's disappearance had occurred just after Huck's alleged death, there was now a three hundred dollar reward posted for Jim's capture, as most people believed that Jim had killed Huck.

Fearing that Jackson's Island would be searched, Huck hurried back to Jim and the two headed down the Mississippi. They planned to leave the raft at Cairo and then go on a steamboat up the Ohio into free territory. Jim told Huck that he would work hard in the North and then buy his wife and children from their masters in the South. Helping a runaway slave bothered Huck's conscience, but he reasoned that it would bother him more if he betrayed such a good friend as Jim. One night as they were drifting down the river on their raft, a large boat loomed before them, and Huck and Jim, knowing that the raft would be smashed under the hull of the ship, jumped into the water. Huck swam safely to shore, but Jim disappeared.

Huck found a home with a friendly family named Grangerford. The Grangerfords were feuding with the Shepherdsons, another family living nearby. The Grangerfords left Huck mostly to himself and gave him a young slave to wait on him. One day the slave asked him to come to the woods to see some

snakes. Following the boy, Huck came across Jim, who had been hiding in the woods waiting for an opportunity to send for Huck. Jim had repaired the broken raft. That night one of the Grangerford daughters eloped with a young Shepherdson, and the feud broke out once more. Huck and Jim ran away during the shooting and set off down the river.

Shortly afterward, Jim and Huck met two men who pretended they were royalty and made all sorts of nonsensical demands on Huck and Jim. Huck was not taken in, but he reasoned that it would do no harm to humor the two men to prevent quarreling. The Duke and the King were clever schemers. In one of the small river towns they staged a fake show which lasted long enough to net them a few hundred dollars. Then they ran off before the angered townspeople could catch them.

The Duke and the King overheard some people talking about the death of a Peter Wilks, who had left considerable property and some cash to his three daughters. Wilks' two brothers, whom no one in the town had ever seen, were living in England. The King and the Duke went to the three daughters, Mary Jane, Susan, and Joanna, and presented themselves as the two uncles. They took a few thousand dollars of the inheritance and then put up the property for auction and sold the slaves. This high-handed deed caused great grief to the girls, and Huck could not bear to see them so unhappy. He decided to expose the two frauds, but he wanted to insure Jim's safety first. Jim had been hiding in the woods waiting for his companions to return to him. Employing a series of lies, subterfuges, and maneuverings that were worthy of his ingenious mind, Huck exposed the Duke and King. Huck fled back to Jim, and the two escaped on their raft. Just as Jim and Huck thought they were on their way and well rid of their former companions, the Duke and King came rowing down the river toward them.

The whole party set out again with

their royal plots to hoodwink the public. In one town where they landed, Jim was captured, and Huck learned that the Duke had turned him in for the reward. Huck had quite a tussle with his conscience. He knew that he ought to help return a slave to the rightful owner, but, on the other hand, he thought of all the fine times he and Jim had had together and how loyal a friend Jim had been. Finally, Huck decided that he would help Jim to escape.

Learning that Mr. Phelps was holding Jim, he headed for the Phelps farm. There, Mrs. Phelps ran up and hugged him, mistaking him for the nephew whom she had been expecting to come for a visit. Huck wondered how he could keep Mrs. Phelps from learning that he was not her nephew. Then to his relief he learned they had mistaken him for Tom Sawyer. Huck rather liked being Tom for a while, and he was able to tell the Phelps all about Tom's Aunt Polly and Sid and Mary, Tom's brother and sister. Huck was feeling proud of himself for keeping up the deception. When Tom Sawyer really did arrive, he told his aunt that he was Sid.

At the first opportunity Huck told Tom about Jim's capture. To his surprise, Tom offered to help him set Jim free. Huck could not believe that Tom would be a slave stealer, but he kept his feelings to himself. Huck had intended merely to wait until there was a dark night and then break the padlock on the

door of the shack where Jim was kept. But Tom said the rescue had to be done according to the books, and he laid out a most complicated plan with all kinds of story-book ramifications. It took fully three weeks of plotting, stealing, and deceit to let Jim out of the shack. Then the scheme failed. A chase began after Jim escaped, and Tom was shot in the leg. After Jim had been recaptured, Tom was brought back to Aunt Sally's house to recover from his wound. Then Tom revealed the fact that Miss Watson had died, giving Jim his freedom in her will. Huck was greatly relieved to learn that Tom was not really a slave stealer after all.

To complicate matters still more, Tom's Aunt Polly arrived. She quickly set straight the identities of the two boys. Jim was given his freedom and Tom gave him forty dollars. Tom told Huck that his money was still safely in the hands of Judge Thatcher, but Huck moaned that his father would likely be back to claim it again. Then Jim told Huck that his father was dead; Jim had seen him lying in an abandoned boat along the river.

Huck was ready to start out again because Aunt Sally said she thought she might adopt him and try to civilize him. Huck thought that he could not go through such a trial again after he had once tried to be civilized under the care of Widow Douglas.

HUDIBRAS

Type of work: Poem

Author: Samuel Butler (1612-1680)

Type of plot: Satirical burlesque

Time of plot: 1640-1660

Locale: England

First published: 1663-1678

Principal characters:

SIR HUDIBRAS, a Presbyterian knight

RALPHO, Sir Hudibras' squire, a religious Independent

THE WIDOW, a wealthy woman who befriended Sir Hudibras

SIDROPHEL, an astrologer

CROWDERO, a fiddler

TRULLA, a woman who subdued Sir Hudibras

Critique:

Butler's *Hudibras* was intended to ridicule the Presbyterians, Dissenters, and others who had fought against the crown in the conflict between Charles I and Oliver Cromwell. Published shortly after the restoration of Charles II, the poem had immense popularity for a time. The king himself, one of its most ardent admirers, carried a copy in his pocket and quoted from it. *Hudibras* has sometimes been called a mock-epic. It is more accurate, however, to say that the poem is to an epic what farce is to tragic drama. The burlesque is used with telling effect. Mean and low persons, things, and situations are described in pompous language. By so doing, Butler hoped to unmask the hypocrisy and absurdity of Dissenting reformers in seventeenth-century England and to show them as ridiculous, odious, and obnoxious. He also wanted to draw attention to the pretensions of the false learning rampant in England at the time. Astrology, fortune-telling, alchemy, "sympathetic" medicine, and other pseudo-sciences were presented in such fashion as to show the readers of his time the absurdity of practices and practitioners alike. To *Hudibras* can be ascribed little organization; the best qualities of the poems lie in isolated passages devoted to the satire.

The Story:

Sir Hudibras, a Presbyterian knight,

was one of those who had ridden out against the monarchy during the civil war. He was a proud man, one who bent his knee to nothing but chivalry and suffered no blow but that which had been given when he was dubbed a knight. Although he had some wit, he was very shy of displaying it. He knew Latin, Greek, and Hebrew: indeed, his talk was a kind of piebald dialect, so heavily was it larded with Greek and Latin words and tags. He was learned in rhetoric, logic, and mathematics, and he frequently spoke in a manner demonstrating his learning. His notions fitted things so well that he was often puzzled to decide what his notions were and what was reality.

In figure he was thick and stout, both before and behind, and he always carried extra victuals in his hose. He rode a mealy-mouthed, wall-eyed, skinny old nag whose tail dragged in the dust, and he encouraged his horse with a single old spur.

Sir Hudibras had a squire named Ralpho, who was an Independent in religion —a fact which accounted for his partisanship and dogmatic approach to the many discussions and arguments he had with his master on matters of faith. Ralpho was a tailor by trade, but his belief in the efficacy of divine revelation to the individual had made him something of a religious oracle, at least in his own satisfied

opinion.

Sir Hudibras and Ralph rode forth from the knight's home to reform what they called sins and what the rest of the world regarded as mild amusement. After they had gone a few miles on their journey they came to a town where the people danced enjoyably to a fiddle and, worse in Sir Hudibras' eyes, indulged themselves in the sport of bearbaiting. To the knight's resolve to end these activities Ralph added his agreement that they were certainly unchristian. When the knight advanced, however, he was met by an unsympathetic crowd. With the rabble were several leaders. One was Crowdero, a fiddler with one wooden leg, who played his instrument for the mob in the absence of more martial fifes and drums. Another leader was Orsin, the bear keeper, who led his charge at the end of a rope fastened to the creature's nose. Talgol, a butcher, was also in the van, as was a woman named Trulla, an Amazon of a damsel. When Sir Hudibras called upon the people to disperse and return quietly to their homes, leaving Crowdero a prisoner, a fight began.

Ralph was soon bucked off his horse when some one put a burr under the animal's tail. Sir Hudibras, pulled from his steed, fell on the bear, who became enraged and escaped from his keeper. The bear's escape scattered the crowd and Crowdero was left behind, the prisoner of Sir Hudibras and Ralph, for the fiddler's wooden leg had been broken in the melee. Having swooned from fear, Hudibras also lay helpless for a time, but he was soon revived by Ralph. The pair took their prisoner to the end of the town and placed his good leg in the stocks. They hung his fiddle, bow, and case above the stocks as a trophy of victory.

The people who had been dispersed by the enraged bear, overcoming their fright, planned to attack the knight and release his victim. Hudibras and Ralph sallied out of their quarters to the attack. A blow on Ralph's horse caused the animal

to unhorse his rider. Hudibras, at first frightened, summoned his courage and charged. The crowd dispersed once again, and Hudibras went to the aid of his squire. When the knight's back was turned, Trulla attacked him from behind and quickly overpowered him. Rejoined by her friends, the woman marched Hudibras to the stocks to take the place of Crowdero. Placed in the stocks, Hudibras and Ralph discussed and argued their situation and what had occasioned it. Then a widow who had heard of the knight's plight came to see him in the stocks. After much discussion, she agreed to have Hudibras set free if he would consent to a whipping. He agreed to the condition and was released.

Sir Hudibras, once out of the stocks, was reluctant to keep the bargain he had made. He was anxious for her hand, too, but for her money rather than her love. Hudibras and Ralph argued long about flagellation. Hudibras suggested that the whipping be administered to Ralph, as a proxy for the knight. Ralph refused and an argument ensued. When the two were almost at swords' points, they heard a terrible din. They looked about and saw coming down the road, a party of people making a noisy to-do over a poor man who had let his wife take over his authority. Sir Hudibras tried to break up the crowd, but a volley of rotten eggs and other filth defeated him and cooled his ardor for reform. The knight, going to clean himself after his most recent encounter with sin, decided to lie to the widow about having received a whipping.

Before approaching the widow's house, Sir Hudibras went to consult Sidrophel, an astrologer. Hudibras and Ralph agreed that a godly man might reasonably consult with such a man if he were on a Christian errand. Hudibras, soon convinced that Sidrophel and his apprentice, Whachum, were frauds, perhaps dabblers with the devil, sent Ralph off to find a constable. Meanwhile, Hudibras overcame the pair and went through the astrologer's belongings. Instead of going

for a constable, however. Ralpho decided to go to the widow. He was afraid that the authorities might think Hudibras involved in black magic.

Ralpho, telling all to the widow, revealed that Hudibras was going to lie about having received a whipping and that he was only after the widow's money. When Hudibras arrived a short time later, the widow hid Ralpho and let the knight tell his long string of half-truths and lies. The widow, knowing the truth, treated him to a somewhat frightening masquerade, with Ralpho as the chief sprite. Hudibras and the squire de-

cided to escape before worse could happen to them. They went hugger-mugger through a window and escaped on their saddleless horses.

The poet then turned in the last part of the poem to talk directly about the religious groups for which Ralpho and Hudibras stood—the Independents and the Presbyterians—and how they had fallen out with one another after the end of the Civil War and had eventually, in their weakness, paved the way for the Restoration of the Stuart line in the person of Charles II.

HUGH WYNNE, FREE QUAKER

Type of work: Novel

Author: Silas Weir Mitchell (1829-1914)

Type of plot: Historical romance

Time of plot: 1753-1783

Locale: Colonial America

First published: 1897

Principal characters:

JOHN WYNNE, a Quaker

MARIE, his wife

HUGH WYNNE, John's son

JACK WARDER, Hugh's friend

ARTHUR WYNNE, Hugh's cousin

DARTHEA PENISTON, who marries Hugh

GAINOR WYNNE, John's sister

Critique:

Hugh Wynne, Free Quaker is one of the best novels of the American Revolution. The veracity of its events in the historical sense can be judged by any student of history, and its faithfulness to the social history of the time can be judged by reading diaries and chronicles of those who lived through the war years. More than historical fiction, however, the novel is a touching revelation of a child-parent relationship and of the consequences of too much doctrinal discipline.

The Story:

The Wynne family had descended from an ancient Welsh line. That part of the family which had remained in Wales now held the family estate of Wyncote. The American branch, being Quaker, had dissociated itself from the more worldly family at Wyncote, and Hugh Wynne grew up under the stern discipline of John Wynne's orthodoxy. John's sister, Gainor Wynne, had not become a Quaker. Because Hugh was his aunt's favorite, early in his life he fell under the influence of those who were outside the ways of the Quakers.

Jack Warder was Hugh's closest friend, the two boys having gone to school together. Aunt Gainor often in-

vited both boys to her home in Philadelphia, where she was surrounded by a worldly group of English officers, men upon whom the Quakers frowned. Hugh enjoyed their society, to the delight of his aunt, who wished her nephew to break his Quaker ties. Jack Warder, however, did not like Gainor Wynne's friends. When he and Hugh were old enough to judge moral values for themselves, their friendship became strained. Hugh's father was never fully aware of the way Hugh spent his time away from home.

One night, while drinking and gambling with his worldly friends, Hugh met a cousin, Arthur Wynne, of the family at Wyncote. He instinctively disliked his relative because of his superior ways and his deceitful manner. During the evening Hugh became very drunk. Suddenly his mother and Jack Warder burst into the room.

This incident marked the beginning of Hugh's break with his father's church and the renewal of his friendship with Jack Warder. Hugh, realizing his folly, was thankful that Jack had seen him on the streets and had led his mother to rescue him from the drunken party. He began to realize the depth of his mother's love and understanding. John Wynne

was quite different in his attitude. A few nights later he took Hugh to a Quaker meeting, where public prayers were offered to save Hugh's soul. Hugh's embarrassment caused him to lose all of his love for the Quaker religion and to bear a deep resentment against his father.

At Gainor Wynne's home, Jack and Hugh heard much conversation about disagreement between the Americans and the British. Gainor was a Whig, and under her influence Jack and Hugh gained sympathy for their American compatriots. Arthur Wynne too had become part of the society that gathered at Gainor Wynne's house. Jack and Hugh had never liked Arthur, but now they had a new cause for their dislike. Arthur made no secret of his admiration for Darthea Peniston, a schoolmate of Jack and Hugh, and his bragging about Wyncote seemingly won her interest, thus arousing Hugh's jealousy. When Hugh told Darthea of his love, she insisted that she did not love him.

Meanwhile Hugh's parents went abroad. During their absence he stayed with Gainor Wynne. Claiming that the time was not far off when he would need such a skill, she urged him to take fencing lessons. Jack practiced the sport with his friend, although he knew it to be contrary to the laws of the church. Hugh and Jack both knew that soon they would join the American cause for liberty.

While John Wynne and his wife were abroad, Hugh received a letter telling that his mother had died. On his return John showed no signs of his grief at the loss of his wife. Hugh himself felt her loss deeply.

At Gainor's home, where he spent more time than ever since the death of his mother, Hugh quarreled with an English officer and was challenged to a duel. With Jack as his second, Hugh answered the challenge. As a result the Quakers notified both boys that unless they changed their ways and repented

for their sins, they could no longer belong to the Society of Friends. Jack and Hugh announced that they intended to join the American army; fighting had already begun at Lexington.

Jack went to join the troops. After a short time Hugh decided to follow him, in spite of his father's crafty excuses that he needed Hugh to conduct his business affairs for him. When he did join the army, Hugh was captured by the British and sent, wounded and sick, to a filthy prison. In the prison Arthur Wynne, now a Tory captain, saw his cousin, but left Hugh to die. Hugh never forgave him for this cruelty and for his subsequent lie concerning the meeting.

Hugh recovered and escaped from prison to return to Gainor Wynne's house. Arthur Wynne was staying at the home of John Wynne and ingratiating himself in the eyes of the old man. Hugh knew that there was something mysterious in relation to the Welsh estate of Wyncote. Supposedly Arthur's father owned the estate, having bought it from John's father. Gainor Wynne urged Hugh to investigate the title of the estate. John Wynne, it seemed, still possessed the title, and out of sympathy for Arthur's alleged poverty had promised to give it to him. Hugh was unable to change his father's decision, even after he told of Arthur's cruel desertion when Hugh lay near death in prison. His father refused to believe Hugh's story.

Hugh could not tell Darthea about Arthur's behavior, for he felt that she would rush to Arthur's defense if he said anything against his cousin.

Once, while Hugh was at home, his father, thinking Hugh was Arthur, handed him the deed to Wyncote. Knowing that his father's mind had often misled him of late, Hugh tried to convince the old man that he was not Arthur, but John insisted that Hugh take the deed. Hugh took it to Gainor Wynne.

After a rest of a few months, Hugh

rejoined the American troops. He was able to perform a courageous service for General Washington, for which he received praise and a captaincy. Jack, too, had become an officer.

When Hugh and Jack returned to Philadelphia on leave, Gainor Wynne managed to expose Arthur to Darthea. Although the young girl had lost her earlier love for the Tory officer, she had been unwilling to break her promise to him. But with proof of Arthur's villainy before her, she felt that she was free at last to break her engagement.

Again Hugh asked her to marry him and she surprised him by accepting. Hugh still did not want the title to Wyncote,

and Darthea agreed with him that after he had taken Arthur's betrothed it would not become Hugh to take his inheritance from him as well. Although Gainor Wynne wished to press the legality of the ancient deed, Darthea threw it into the fire, and so destroyed any claim Hugh might have upon the ancestral estate.

John Wynne, who had ceased to live for Hugh when he had lost his mental faculties, died soon after the war ended. Darthea and Hugh were happily married, and they lived long years together to watch their children and their grandchildren grow up unburdened by the rigorous religious control which Hugh had known in his youth.

THE HUMAN COMEDY

Type of work: Novel

Author: William Saroyan (1908-)

Type of plot: Sentimental romance

Time of plot: Twentieth century

Locale: Ithaca, California

First published: 1943

Principal characters:

KATEY MACAULEY, a widow

HOMER,

ULYSSES, and

MARCUS, her sons

BESS, her daughter

MARY ARENA, Marcus' sweetheart

THOMAS SPANGLER, manager of the telegraph office

MR. GROGAN, assistant in the telegraph office

TOBEY GEORGE, Marcus' friend from the army

LIONEL, Ulysses' friend

Critique:

This novel has for its theme the idea that no human can ever die as long as he lives in the hearts of those who loved him. The story deals with the family of a soldier who died in the war. Frankly sentimental, *The Human Comedy* is one of the most touching of Saroyan's works.

The Story:

Mr. Macauley was dead and his wife and children had to take care of themselves. When Marcus went into the army, Homer, the next oldest, obtained a job on the night shift in the telegraph office at Ithaca, California. He worked at night because he was still attending school during the day. Little Ulysses watched his family and wondered what was going on, for his baby's mind could not comprehend all the changes that had taken place in his home.

Every morning Homer arose early and exercised in his room so that he would be physically fit to run the two-twenty low hurdles at high school. After he and Bess had eaten their breakfast, Mary Arena, who was in love with Marcus, came from next door, and she and Bess walked to school together.

In the ancient history class, taught by Miss Hicks, Homer and Hubert Ackley the Third insulted each other, and Miss Hicks kept the boys after school. But Coach Byfield had picked Hubert to run the two-twenty low hurdles that afternoon, and Hubert told Miss Hicks that the principal had asked that he be excused. Indignant at the deceit, Miss Hicks also sent Homer to run the race. Although Hubert was the winner, Homer felt that justice had been done.

Thomas Spangler was in charge of the telegraph office and Mr. Grogan, an old man with a weak heart, was his assistant. Because Mr. Grogan got drunk every night, one of Homer's duties was to see to it that Mr. Grogan stayed awake to perform his duties. A problem which had weighed on Homer's mind ever since he had taken his new job and had grown up overnight was whether the war would change anything for people. Mr. Grogan and Homer often talked about the world, Homer declaring that he did not like things as they were. Seeing everyone in the world mixed up and lonely, Homer said, he felt that he had to say and do things to make people laugh.

Mrs. Macauley was happy that her children were so human. Ever since her husband had died, Katey Macauley had pretended to see him and discuss with him problems that arose concerning the rearing of her family. She felt that the father was not dead if he lived again in the lives of his children. One afternoon she had a premonition of Marcus' death, for she imagined that her husband came to her and told her he was going to bring Marcus with him.

Little Ulysses had a friend, Lionel, who was three years older than Ulysses. The older boys chased Lionel away from their games because they said that he was dumb. When Lionel came to Mrs. Macauley to ask her whether he was stupid, the kind woman assured him that he was as good as everyone else. Lionel took Ulysses to the library with him to look at all the many-colored books on the shelves. Ulysses, who spent his time wandering around and watching everything, was pleased with the new experience.

Marcus wrote to Homer from an army camp somewhere in the South, and Homer took the letter back to the telegraph office with him. The letter told about Marcus' friend, an orphan named Tobey George. Marcus had described his family, Homer, Ulysses, Bess, his mother, and his sweetheart, Mary, to Tobey. Because Tobey had no family of his own, he was grateful to Marcus for bringing to him second-hand the Macauley family. Marcus had told Tobey that after the war he wanted Tobey to go to Ithaca and marry Bess. Tobey was not so certain that Bess would want to marry him, but he felt for the first time in his life that he had a family that was almost his own. Marcus had written to Homer, as the new head of the family, to tell him about Tobey George and to ask him to look after his mother and Bess.

Homer was moved by his brother's letter. When he had finished reading

it, he told Mr. Grogan that if Marcus should be killed he would spit at the world. Homer could express his love for Marcus in no other way.

The same events repeated themselves many times in Ithaca. Ulysses continued to watch everything with increasing interest. Mary and Bess sang their songs and went for their evening walks. Telegrams came, and Homer delivered them. Soldiers began coming home to Ithaca, to their mothers and to their families.

Homer had been working at the telegraph office for six months. One Sunday night, while he was walking downtown with Lionel and Ulysses, he saw through the window of the telegraph office that Mr. Grogan was working alone. He sent the two small boys home and went in to see if Mr. Grogan needed him. The old man had suffered one of his heart attacks, and Homer ran to the drug store to get some medicine for him. Mr. Grogan attempted to type out one more telegram, a message for Katey Macauley telling her that her son Marcus had been killed in action. When Homer returned with the medicine, he found Mr. Grogan slumped over the typed-out message. He was dead. Homer went home with the message that Marcus had been killed.

That night a soldier had got off the train at Ithaca. He was Tobey George. He walked around for a time before he went to see Marcus' family. When he came to the Macauley porch, he stood and listened to Bess and Mary singing inside the house. Bess came outside and sat next to him while he told her that Marcus had sent him to be a member of the family. When Homer came to the porch with the telegram, Tobey called him aside and told him to tear up the message. Tobey assured him that Marcus was not dead; Marcus could never die. Mrs. Macauley came onto the porch, and Ulysses ran to Tobey and took his hand. For a while the mother

looked at her two remaining sons. Then walked into the house.
she smiled at her new son as the family

HUMPHRY CLINKER

Type of work: Novel

Author: Tobias Smollett (1721-1771)

Type of plot: Social satire

Time of plot: Mid-eighteenth century

Locale: England, Scotland, Wales

First published: 1771

Principal characters:

MATTHEW BRAMBLE, a Welsh squire

MISS TABITHA BRAMBLE, his sister

LYDIA MELFORD, his niece

JERRY MELFORD, his nephew

WINIFRED JENKINS, a maid

HUMPHRY CLINKER, a servant, discovered to be Mr. Bramble's natural son

LIEUTENANT OBADIAH LISMAHAGO, an adventurer and sportsman

MR. DENNISON, a country gentleman

GEORGE DENNISON, his son, the actor known as Wilson

Critique:

This novel, written in the form of letters, is easy to read and continually amusing. The characters of the writers of the letters are shown by the variation of their descriptions of the same events. The picture is one of a realistic if somewhat eccentric family, whose members display the manners and customs of eighteenth-century society. *The Expedition of Humphry Clinker*, to use its full title, has often been called the greatest of the letter-novels, and an outstanding example of English humor.

The Story:

Squire Matthew Bramble was an eccentric and skeptical gentleman with large estates in Wales. With him lived his sister, Miss Tabitha Bramble, a middle-aged maiden of high matrimonial hopes that were greater than her expectations. Painfully afflicted with the gout, the squire set out for Bath to try the waters, but with few hopes of their healing properties. With him went his sister; her servant, Winifred Jenkins; his own manservant, and, at the last minute, his niece and nephew, Lydia and Jerry Melford.

The young Melfords were orphans and Squire Bramble's wards. Lydia had been in boarding-school, where, unfortunately, she had fallen in love with an actor—a

circumstance Squire Bramble hoped she would soon forget among the gay and fashionable gatherings at Bath. Her brother, who had just finished his studies at Oxford, had tried to fight a duel with the actor, but an opportunity to defend his sister's honor had not presented itself to his satisfaction.

On the way to Bath a Jewish peddler made his way into Squire Bramble's lodgings on the pretext of selling glasses, and in a whisper made himself known to Lydia as George Wilson, the strolling player. The lovesick girl ordered Winifred Jenkins to follow the actor and talk with him. The maid came back in a great flurry. He had told her that Wilson was not his real name, that he was a gentleman, and that he intended to sue for Lydia's hand in his proper character. But, alas, the excited maid had forgotten Wilson's real name. There was nothing for poor Lydia to do but to conjecture and daydream as the party continued on toward Bath.

Arriving at Bath without further incident, the party entered the gay festivities there with various degrees of pleasure. Tabitha tried to get proposals of marriage out of every eligible man she met, and the squire became disgusted with the supposed curative powers of the waters which were drunk and bathed in

by people with almost any infirmity in hopes of regaining their health. Lydia was still languishing over Wilson, and Jerry enjoyed the absurdity of the social gatherings. In an attempt to lighten his niece's spirits, Squire Bramble decided to go on to London.

They had traveled only a short way toward London when the coach accidentally overturned and Miss Tabitha's lap-dog, in the excitement, bit the squire's servant. Miss Tabitha made such loud complaint when the servant kicked her dog in return that the squire was forced to discharge the man on the spot. He also needed another postilion, as Miss Tabitha declared herself unwilling to drive another foot behind the clumsy fellow who had overturned the coach. The squire hired a ragged country fellow named Humphry Clinker to take the place of the unfortunate postilion, and the party went on to the next village.

Miss Tabitha was shocked by what she called Humphry's nakedness, for he wore no shirt. The maid added to the chorus of outraged modesty. Yielding to these female clamors, the squire asked about Humphry's circumstances, listened to the story of his life, gruffly read him a lecture on the crimes of poverty and sickness, and gave him a guinea for a new suit of clothes. In gratitude Humphry refused to be parted from his new benefactor and went on with the party to London.

In London they were well entertained by a visit to Vauxhall Gardens as well as by several public and private parties. Squire Bramble was disconcerted by the discovery that Humphry was a preacher by inclination, and had begun giving sermons in the manner of the Methodists. Miss Tabitha and her maid were already among Humphry's followers. The squire attempted to stop what he considered either hypocrisy or madness on Humphry's part. Miss Tabitha, disgusted with her brother's action, begged him to allow Humphry to continue his sermons.

The family was shocked to learn one day that Humphry had been arrested as a highway robber, and was in jail. When the squire arrived to investigate the case, he discovered that Humphry was obviously innocent of the charge against him, which had been placed by an ex-convict who made money by turning in criminals to the government. Humphry had made a fine impression on the jailer and his family and had converted several of his fellow prisoners. The squire found the man who supposedly had been robbed and got him to testify that Humphry was not the man who had committed the robbery. In the meantime Humphry preached so eloquently that he kept the prison taproom empty of customers. When this became evident he was hurriedly released, and Squire Bramble promised to allow him to preach his sermons unmolested.

Continuing their travels north after leaving London, the party stopped in Scarborough where they went bathing. Squire Bramble undressed in a little cart which could be rolled down into the sea, so that he was able to bathe nude with the greatest propriety. When he entered the water, he found it much colder than he had expected and gave several shouts as he swam away. Hearing these calls from the squire, Humphry thought his good master was drowning, and rushed fully clothed into the sea to rescue him. He pulled the squire to shore, almost twisting off his master's ear, and leaving the modest man shamed and naked in full view upon the beach. Humphrey was forgiven, however, because he had meant well.

At an inn in Durham, the party made the acquaintance of Lieutenant Lismahago, who seemed somewhat like Don Quixote. The lieutenant, regaling the company with tales of his adventures among the Indians of North America, quite captured the heart of Miss Tabitha. Squire Bramble was also charmed with the crusty conversation of the retired sol-

dier, and made plans to meet him later on in their journey. The group became more and more fond of Humphry as time went on, especially Winifred. After a short and frivolous flirtation with Jerry's part-time valet, she settled down to win Humphry as a husband.

The party continued its trip through Scotland. In Edinburgh Lydia fainted when she saw a man who looked like Wilson, an action which showed her uncle that she had not yet forgotten the affair. After visiting several parts of Scotland and enjoying the most gracious hospitality everywhere, they continued by coach back to England. As they were traveling south, Lieutenant Lismahago rejoined the party and Miss Tabitha renewed her designs on him.

Just outside Dumfries the coach was overturned in the middle of a stream. Jerry and Lismahago succeeded in getting the women out of the water after a struggle, and Humphry staged a heroic rescue of the squire, who had been caught in the bottom of the coach. They found lodgings at a nearby inn until the coach could be repaired. While all were gathered in the parlor of a tavern, Squire Bramble was accosted by an old college friend named Dennison, a successful farmer of the county. Mr. Dennison had known the squire only as Matthew Lloyd, a name he had taken for a while in order to fulfill the terms of a will. When Humphry heard his master called Lloyd, he rushed up in a flutter of excitement and presented the squire with certain papers he had always carried with him. These papers proved that Humphry was the squire's natural son.

In a gracious way, Squire Bramble welcomed his offspring, and presented him to the rest of his family. Humphry was overcome with pleasure and shyness. Winifred was afraid that his discovery would spoil her matrimonial plans, but Humphry continued to be the mild religious man he had been before.

The squire was also surprised to learn that the actor who had called himself Wilson was really Dennison's son, a fine proper young man who had run away from school and become an actor only to escape a marriage his father had planned for him long before. He had told his father about his love for Lydia, but Dennison had not realized that the Mr. Bramble who was her uncle was his old friend Matthew Lloyd. Now the two young lovers were brought together for a joyous reunion.

Lieutenant Lismahago was moved to ask for Miss Tabitha's hand in marriage, and both the squire and Miss Tabitha eagerly accepted his offer. The whole party went to stay at Mr. Dennison's house while preparations were being made for the marriage of Lydia and George. The coming marriages prompted Humphry to ask Winifred for her hand, and she also said yes. The three weddings were planned for the same day.

George and Lydia were a most attractive couple. The lieutenant and Tabitha seemed to be more pleasant than ever before. Humphry and Winifred both thanked God for the pleasures He saw fit to give them. The squire planned to return home to the tranquility of Brambleton Hall and the friendship of his invaluable doctor there.

THE HUNCHBACK OF NOTRE DAME

Type of work: Novel

Author: Victor Hugo (1802-1885)

Type of plot: Historical romance

Time of plot: Fifteenth century

Locale: France

First published: 1831

Principal characters:

QUASIMODO, the hunchback of Notre Dame

ESMERELDA, a gipsy dancer

CLAUDE FROLLO, archdeacon of Notre Dame

PHOEBUS DE CHATEAUPERS, Esmerelda's sweetheart

GRINGOIRE, a stupid and poverty-stricken poet

Critique:

Victor Hugo, leader of the French romantic movement, not only could tell a gripping story, but also could endow his essentially romantic characters with a realism so powerful that they have become monumental literary figures. *The Hunchback of Notre Dame* has every quality of a good novel: an exciting story, a magnificent setting, and deep, lasting characterizations. Perhaps the compelling truth of this novel lies in the idea that God has created in man an imperfect image of Himself, an image fettered by society and by man's own body and soul, but one which, in the last analysis, has the freedom to transcend these limitations and achieve spiritual greatness.

The Story:

Louis XI, King of France, was to marry his oldest son to Margaret of Flanders, and in early January, 1482, the king was expecting Flemish ambassadors to his court. The great day arrived, coinciding both with Epiphany and the secular celebration of the Festival of Fools. All day long, raucous Parisians had assembled at the great Palace of Justice to see a morality play and to choose a Prince of Fools. The throng was supposed to await the arrival of the Flemish guests, but when the emissaries were late Gringoire, a penniless and oafish poet, ordered the play to begin. In the middle of the prologue, however, the play came to a standstill as the royal procession passed into the

huge palace. After the procession passed the play was forgotten, and the crowd shouted for the Prince of Fools to be chosen.

The Prince of Fools had to be a man of remarkable physical ugliness. One by one the candidates, eager for this one glory of their disreputable lives, showed their faces in front of a glass window, but the crowd shouted and jeered until a face of such extraordinary hideousness appeared that the people acclaimed this candidate at once as the Prince of Fools. It was Quasimodo, the hunchback bell-ringer of Notre Dame. Nowhere on earth was there a more grotesque creature. One of his eyes was buried under an enormous wen. His teeth hung over his protruding lower lip like tusks. His eyebrows were red bristles, and his gigantic nose curved over his upper lip like a snout. His long arms protruded from his shoulders, dangling like an ape's. Though he was deaf from long years of ringing Notre Dame's thunderous bells, his eyesight was acute.

Quasimodo sensed that he had been chosen by popular acclaim, and he was at once proud and suspicious of his honor as he allowed the crowd to dress him in ridiculous robes and hoist him above their heads. From this vantage point he maintained a dignified silence while the parade went through the streets of Paris, stopping only to watch the enchanting dance of a gipsy girl, La Esmerelda, whose grace and charm held her audience

spellbound. She had with her a little trained goat that danced to her tambourine. The pair were celebrated throughout Paris, though there were some who thought the girl a witch, so great was her power in captivating her audience.

Late that night the poet Gringoire walked the streets of Paris. He had no shelter, owed money, and was in desperate straits. As the cold night came on, he saw Esmerelda hurrying ahead of him. Then a black-hooded man came out of the shadows and seized the gipsy. At the same time, Gringoire caught sight of the hooded man's partner, Quasimodo, who struck Gringoire a terrible blow. The following moment a horseman came riding from the next street. Catching sight of Esmerelda in the arms of the black-hooded man, the rider demanded that he free the girl or pay with his life. The attackers fled. Esmerelda asked the name of her rescuer. It was Captain Phoebus de Chateaupers. From that moment Esmerelda was hopelessly in love with Phoebus.

Gringoire did not bother to discover the plot behind the frustrated kidnaping, but had he known the truth he might have been more frightened than he was. Quasimodo's hooded companion had been Claude Frollo, archdeacon of Notre Dame, a man who had once been a pillar of righteousness, but who now, because of loneliness and an insatiable thirst for knowledge and experience, had succumbed to the temptations of necromancy and alchemy.

Frollo had befriended Quasimodo when the hunchback had been left at the gates of Notre Dame as an unwanted baby, and to him Quasimodo was slavishly loyal. He acted without question when Frollo asked his aid in kidnaping the beautiful gipsy. Frollo, having admired Esmerelda from a distance, planned to carry her off to his small cell in the cathedral, where he could enjoy her charms at his leisure.

As Quasimodo and Frollo hurried back to the cathedral, Gringoire continued on

his way and found himself in a disreputable quarter of Paris. Captured by thugs, he was threatened with death if none of the women in the thieves' den would marry him. When no one wanted the pale, thin poet, a noose was lowered about his neck. Suddenly Esmerelda appeared and volunteered to take him. But Gringoire enjoyed no wedding night. Esmerelda's heart belonged to Phoebus; she had rescued the poet only out of pity.

In those days the courts of Paris often picked innocent people from the streets, tried them, and convicted them with little regard for justice. Quasimodo had been seen in his role as the Prince of Fools and had been watched as he stood before the gipsy girl while she danced. It was rumored that Esmerelda was a witch, and most of Paris suspected that Frollo, Quasimodo's only associate, was a sorcerer. Consequently Quasimodo was brought into a court, accused of keeping questionable company, and sentenced to a severe flogging and exposure on the pillory. Quasimodo endured his disgrace, stoically, but after his misshapen back had been torn by the lash, he was overcome with a terrible thirst. The crowd jeered and threw stones. They hated and feared Quasimodo because of his ugliness.

Presently Esmerelda mounted the scaffold and put her flask to Quasimodo's blackened lips. This act of kindness moved him deeply and he wept. At that same time Frollo had happened upon the scene, caught sight of Quasimodo, and departed quickly. Later Quasimodo was to remember this betrayal.

One day Phoebus was entertaining a lady in a building overlooking the square where Esmerelda was dancing. The gipsy was so smitten with Phoebus that she had taught her goat to spell out his name with alphabet blocks. When she had the animal perform this trick, the lady called her a witch and a sorceress. But Phoebus followed the gipsy and arranged for a rendezvous with her for the following night.

Gringoire, meanwhile, happened to meet Frollo, who was jealous of the poet because he was rumored to be Esmerelda's husband. But Gringoire explained that Esmerelda did not love him; she had eyes and heart only for Phoebus.

Desperate to preserve Esmerelda for himself, Frollo trailed the young gallant and asked him where he was going. Phoebus said that he had a rendezvous with Esmerelda. The priest offered him money in exchange for an opportunity to conceal himself in the room where this rendezvous was to take place, ostensibly to discover whether Esmerelda were really the girl whose name Phoebus had mentioned. It was a poor ruse at best, but Phoebus was not shy at love-making and he agreed to the bargain. When he learned that the girl was really Esmerelda, Frollo leaped from concealment and wounded Phoebus with a dagger. Esmerelda could not see her lover's assailant in the darkness and when she fainted Frollo escaped. A crowd gathered, murmuring that the sorceress had slain Phoebus. They took the gipsy off to prison.

Now tales of Esmerelda's sorcery began to circulate. At her trial she was convicted of witchcraft, sentenced to do penance on the great porch of Notre Dame and from there to be taken to a scaffold in the Place de Greve and publicly hanged.

Captain Phoebus was not dead, but he had kept silence rather than implicate himself in a case of witchcraft. When Esmerelda was on her way to Notre Dame, she caught sight of him riding on his beautiful horse, and called out to him, but he ignored her completely. She then felt that she was doomed.

When she came before Frollo to do penance, he offered to save her if she would be his; but she refused. Quasimodo suddenly appeared on the porch, took the girl in his arms, and carried her to sanctuary within the church. Esmerelda was now safe as long as she remained within the cathedral walls.

Quasimodo hid her in his own cell, where there was a mattress and water, and brought her food. He kept the cell door locked so that if her pursuers did break the sanctuary, they could not reach her. Aware that she would be terrified of him if he stayed with her, he entered her cell only to bring her his own dinner.

Frollo, knowing that the gipsy was near him in the cathedral, secured a key to the chamber and stole in to see Esmerelda one night. She struggled hopelessly, until suddenly Quasimodo entered and dragged the priest from the cell. With smothered rage, he freed the trembling archdeacon and allowed him to run away.

One day a mob gathered and demanded that the sorceress be turned from the cathedral. Frollo was jubilant. Quasimodo, however, barred and bolted the great doors. When the crowd charged the cathedral with a battering ram, Quasimodo threw huge stones from a tower where builders had been working. The mob persisting, he poured melted lead upon the crowd below. Then the mob secured ladders and began to mount the façade, but Quasimodo seized the ladders and pushed them from the wall. Hundreds of dead and wounded lay below him.

The king's guards joined the fray. Quasimodo, looking down, thought that the soldiers had arrived to protect Esmerelda. He went to her cell, but to his amazement he found the door open and Esmerelda gone.

Frollo had given Gringoire the key to her chamber and had led the poet through the cathedral to her cell. Gringoire convinced her that she must fly, since the church was under siege. She followed him trustingly, and he led her to a boat where Frollo was already waiting. Frightened by the violence of the priest, Gringoire fled. Once more, Frollo offered to save Esmerelda if she would be his, but she refused him. Fleeing, she sought refuge in a cell belonging to a

madwoman. There the soldiers found her and dragged her away for her execution the next morning at dawn.

Quasimodo, meanwhile, roamed the cathedral searching for Esmerelda. Making his way to the tower which looked down upon the bridge of Notre Dame, Quasimodo came upon Frollo, who stood shaking with laughter as he watched a scene far below. Following the direction of the priest's gaze, Quasimodo saw a gibbet erected in the Place de Greve and on the platform a woman in white. It was Esmerelda. Quasimodo saw the noose lowered over the girl's head and the platform released. The body swayed in the morning breeze. Then Quasimodo picked up Frollo and thrust him over the wall on which he had been leaning. At that moment Quasimodo understood everything that the priest had done to ensure the death of Esmerelda. He looked at

the crushed body at the foot of the tower and then at the figure in white upon the gallows. He wept.

After the deaths of Esmerelda and Claude Frollo, Quasimodo was not to be found. Then in the reign of Charles VIII the vault of Montfaucon, in which the bodies of criminals were interred, was opened to locate the remains of a famous prisoner who had been buried there. Among the skeletons were those of a woman who had been clad in white and of a man whose bony arms were wrapped tightly around the woman's body. His spine was crooked, one leg was shorter than the other, and it was evident that he had not been hanged, for his neck was unbroken. When those who discovered these singular remains tried to separate the two bodies, they crumbled into dust.

HUNGER

Type of work: Novel

Author: Knut Hamsun (Knut Pedersen Hamsund, 1859-1952)

Type of plot: Impressionistic realism

Time of plot: Late nineteenth century

Locale: Norway

First published: 1890

Principal character:

THE NARRATOR, a young writer

Critique:

Hunger was the work that immediately brought Hamsun to the attention of a wide literary audience, and the novel has been reprinted and translated many times. Realistic in subject, its form and treatment are highly impressionistic. Hamsun has given us a striking study of a man's mind under stress, but it is not a clinical study; it is an artistic piece of literature.

The Story:

I awoke at six o'clock and lay awake in my bed until eight. Hungry, I searched in my packet of odds and ends, but there was not even a crumb of bread. I knew that I should have gone out early to look for work, but I had been refused so often I was almost afraid to venture out again.

At last I took some paper and went out, for if the weather permitted I could write in the park. There were several good ideas in my head for newspaper articles. In the street an old cripple with a big bundle was using all his strength to keep ahead of me.

When I caught up with him he turned around and whined for a halfpenny to buy milk. Not having a cent on me, I hurried back to the pawnbroker's dark shop. In the hall I took off my waistcoat and rolled it in a ball. The pawnbroker gave me one and six for it. I found the old cripple again and gave him his halfpenny. He stared at me with his mouth open as I hurried away.

Two women, one of them young, were idly strolling about. When I told the young woman that she would lose her

book, she looked frightened and they hurried on. Seeing them standing before a shop window, I went up to them again and told the younger woman that she was losing her book. She looked herself over in a bewildered way; she had no book. I kept following them, but they put me down as a harmless madman.

In the park I could not write a thing. Little flies stuck to my paper. All afternoon I tried to brush them off. Then I wrote an application for a job as bookkeeper. After a day or two I went to see the man in person. He laughed at my desire to become a bookkeeper because I had dated my letter 1848, years before I was born. I went home discouraged.

On my table was a letter. I thought it a notice from my landlady, for I was behind in my rent. But no, my story had been accepted. The editor said it would be printed right away. He had included a half sovereign in payment. I had written a masterpiece and I had a half sovereign.

A few weeks later I went out for an evening walk and sat in a churchyard with a new manuscript. At eight o'clock, when the gates were closed, I meant to go straight home to the vacant tinker's workshop which I had permission to occupy, but I stumbled around hardly knowing where I was. I felt feverish because I had not eaten for several days. At last I sat down and dozed off. I dreamed that a beautiful girl dressed in silk waited for me in a doorway and

led me down a hall, she holding my hand. We went into a crimson room where she clasped me tightly and begged me to kiss her.

A policeman woke me up and advised me to go to the police barracks as a homeless man. When I got there, I lied about my name and said that it was too late for me to get back to my lodgings. The officer believed me and gave me a private room. In the morning, thinking I was only a young rake instead of a destitute, the police gave me no breakfast ticket. I drank a lot of water but I could scarcely keep it down.

Faint with hunger, I cut the buttons from my coat and tried to pawn them, but the pawnbroker laughed at me. On the way out I met a friend bringing his watch to pawn. He fed me and gave me five shillings.

I went to see an editor who critically read my sketch on Corregio. He was kind, saying that he would like to publish my work but that he had to keep his subscribers in mind. He asked if I could write something more to the common taste. When I prepared to leave, he also asked me if I needed money. He was sure I could write it out. Although I had not eaten a real meal for some time, I thanked him and left without an advance payment.

A lady in black stood every night on the corner by my tinker's garret. She would look intently at my lodging for a while and then pass on. After several days I spoke to her, and accompanied her on her walk. She said she had no special interest in my poor garret or in me. When she lifted her veil, I saw she was the woman I had followed and spoken to about the book. She was merry with me and seemed to enjoy my company.

One night she took me to her home. Once inside, we embraced; then we sat down and began to talk. She confessed that she was attracted to me because she thought I was a madman. She was an

adventurous girl, on the lookout for odd experiences. I told her the truth about myself, that I acted queerly because I was so poor. Much of the time I was so hungry that I had a fever. She found my story hard to believe, but I convinced her. She was sympathetic for a moment. I had to leave, for her mother was returning, and I never saw her again.

I awoke sick one morning. All day I shivered in bed. Toward night I went down to the little shop below to buy a candle, for I felt I had to write something. A boy was alone in the store. I gave him a florin for my candle, but he gave me change for a crown. I stared stupidly at the money in my hand for a long time, but I got out without betraying myself.

I took a room in a real hotel and had a chamber to myself and breakfast and supper. About the time my money was gone I started on a medieval play. The landlady trusted me for quite a while, for I explained that I would pay her as soon as my play was finished. One night she brought a sailor up to my room and turned me out, but she let me go down and sleep with the family.

For some time I slept on a sofa in the entryway, and once in a while a servant gave me bread and cheese. In my nervous condition it was hard to be meek and grateful. The break came one evening when the children were amusing themselves by sticking straws into the nose and ears of the paralyzed grandfather who lay on a bed before the fire. I protested against their cruel sport. The landlady flew at me in a rage and ordered me out.

I wandered down to the docks and got a berth on a Russian freighter going to England. I came back to the hotel for my possessions and on the step met the postman. He handed me a letter addressed in a feminine hand. Inside was a half sovereign. I crumpled the envelope and coin together and threw them in the landlady's face.



